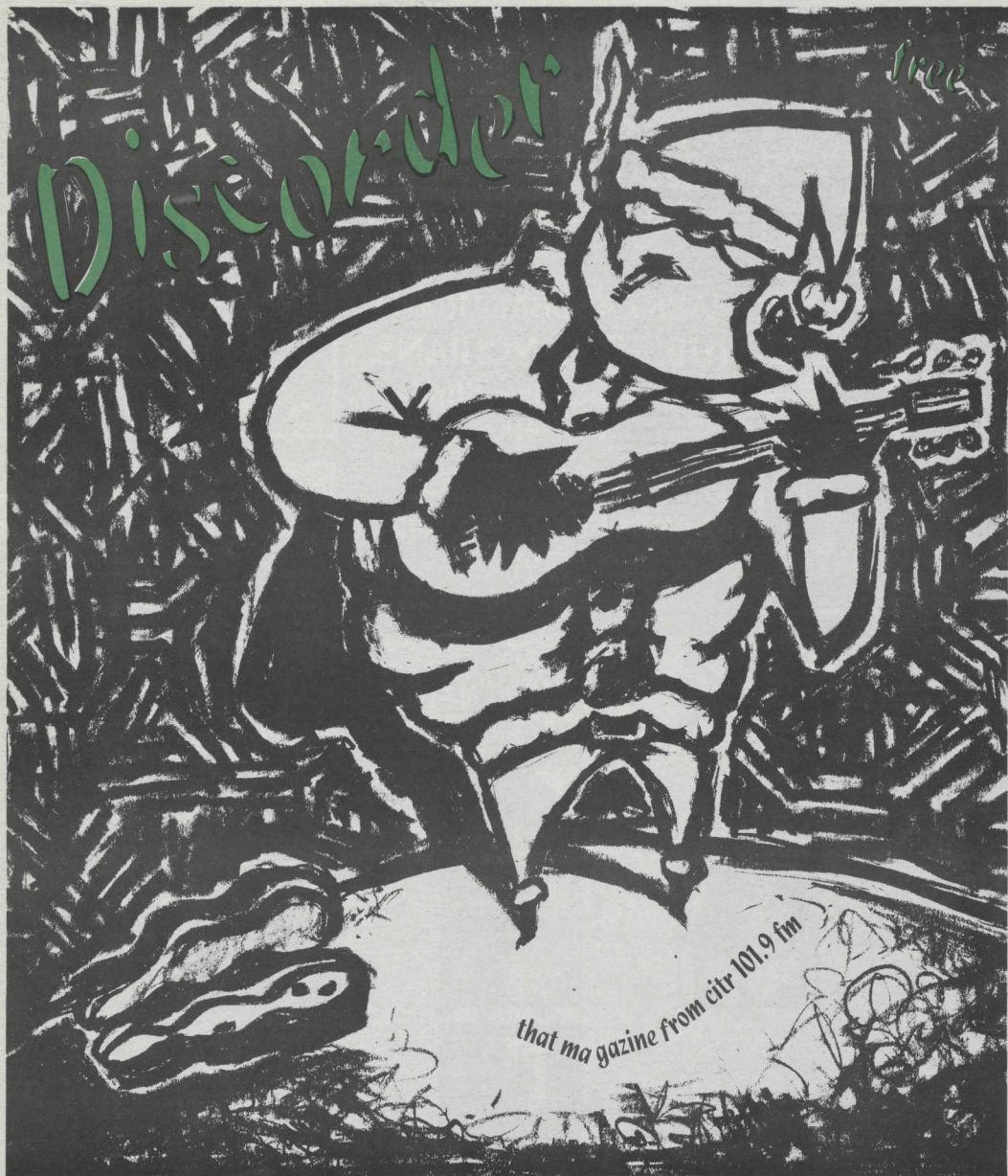


# Disorder

free

that ma gazine from cjr 101.9 fm

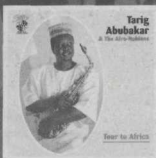


NOW IT'S *Really* TIME TO COME OUT AND PLAY!



## LOST DAKOTAS

Live at the Railway Club  
Nov. 30th & Dec. 1st



TARIG ABUBAKAR AND  
THE AFRO-NUBIANS  
Live at the Glass Slipper  
Dec. 4th



THUNDERMUG  
Live at the Town Pump  
Dec. 6th



CARGO  
RECORDS

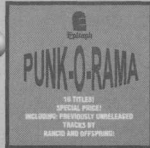
MCA  
MUSIC RECORDS CANADA

*Hey ~~Satan~~ Santa! Stuff mine with...*

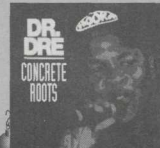


CATHERINE  
Better Living Through Noise

THE FUTURE SOUND  
OF LONDON  
*Lifeforms*



VARIOUS ARTISTS  
Punk-O-Rama



DR. DRE  
Concrete Roots



SAL'S BIRDLAND  
So Very Happy

CARGO  
RECORDS

MCA  
MUSIC RECORDS CANADA

*Available at all your  
joyful Record Stores.*





DECEMBER #143

### DJS-cover

Setting a new land speed record for cover production, KERRY REYNOLDS whipped up this tribute to the holiday season on the bus out to UBC.

EDITOR  
Dylan Griffith

ART DIRECTOR  
Mark Pilon

EVERYTHING BUT  
Tania Aleksey

ADVERTISING REP  
Kevin Pendergast

GRAPHIC DESIGN/LAYOUT  
Mark Pilon, Tania Aleksey,  
Jon Plattman

WORD PROCESSING  
Mike Walkup

EDITORIAL ASSISTANT  
Mike Walkup, Tania Aleksey

PRODUCTION ASSISTANTS  
Tania Aleksey, Mike Walkup, Kevin  
Pendergast, Sean Ruggie

PROGRAM GUIDE  
Mike Hoffman

CHARTS  
Meghan Mallett

DATEBOOK  
Fern Woods

LOCAL DISTRIBUTION  
Mark Shiffch

STATEWIDE DISTRIBUTION  
Tania Aleksey, Mike Walkup, Kevin  
Pendergast, Jon Plattman, Dylan Griffith

NO KIDDING AROUND'S  
Linda Shulman

BOWLING  
Sean Ruggie, Mark Pilon, Kevin  
Pendergast, Jon Plattman, Dylan Griffith

BABY OF THE MONTH  
Matthew Cople, Mchugh

WALKIN' TALKIN'  
Mike Walkup

"DISCOVER" 1994 by the Student Radio Society of the University of British Columbia. All rights reserved.

Copyright 2000

Subscription: regular in advance, in Canadian dollars, \$15 for one year; to residents of the U.S., \$15 USD; \$14 CAN to other countries. Single copies are \$2.00 (to cover postage of course). Please make cheques or money orders payable to DISCOVER Magazine.

DISCOVER's copy deadline for December #143 is November 15. All copy is available until November 17 and can be booked by calling Kevin at (604) 669-1422. Our news are available upon request. DISCOVER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, recorded artwork (including but not limited to drawings, photographs, and tape recordings), or any other unsolicited material. Material can be returned on the 15th anniversary, in light grey or in type. All things English is preferred.

From UBC to Langley and Squamish to Bellingham, GTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in Whistler. Call the GTR 131 line at 822-2447, our office at 822-3811 or our news and sports lines at 822-2417. Fax us at 822-3964, or just pick up a damn pen and write: 235-6138 SUB Blvd., Vancouver, B.C. CANADA V6T 1Z1.

PRINTED IN CANADA

### DJS-contents

Krista's dream date with  
THE SPONANES 11

fasten your seatbelts  
JULIE'S TRIP 12

a little s&w with  
7 YEAR BTCH 13

used to be a sweet boy  
BRUCE LA BRUCE 14

don't touch our dial  
CKDU VS. THE CRT C 15

hack - haas  
GOB 16

AJRHEAD 7

CLASSICAL BEAT 8

VERSES & ENNDYE 9

REEL TO REAL 10

INTERVIEW HJG 16

SHJNDJG 18

7" 7

VANCOUVER SPECIAL 20

J CAN READ 21

REAL LIVE ACTION 23

UNDER REVIEW 24

CHARTS 28

ON THE DIAL 24

DATEBOOK 30

THE ULTIMATE BODY SHOP



the  
**Devil's Den**  
**TATTOO STUDIO**  
669-1422

If Your Tattoos Aren't Becoming To You, You Should Be Coming To Us

**TABOO**  
TRIBAL WARE



Body Piercing & Branding  
**MIKE BERR WALSH**  
Trained by Fakir Musallat  
Fully Guaranteed



669-1422



**SOVEREIGN**  
INDUSTRIAL HARDWARE

CUSTOM DESIGNS  
LEATHER, JEWELRY, CASH MAIL  
WHOLESALE - RETAIL  
[604] 669-1422 OR [604] 880-7710



**157 WEST HASTINGS**

Wishing you all the joys  
of the holiday season  
and  
a very happy New Year.

PusSYcaT  
74 W.Cordova  
vaNCoUVER  
682-3268



# Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

## FREEPLAY TAO



"...One of the most musically fulfilling releases this year...Freeplay takes musical democracy to a high level." Fresh off an 18 date cross-Canada tour, Freeplay—guitarist Steve Fisk, saxophonist Rob Frayne, drummer Aaron Alexander, bassist André LaChance—performs an eclectic program of interactive improvised music. \$15.99 CD

## SPIRIT MERCHANTS Don't Need Much



The reeds under the planks part. Slide guitar moans. Someone breaks a glass, electric fiddle blazes. A growling straddle and a banjo shake steely paws. \$11.99 CD

## PAISLEY SUITCASE Tightly Fixed



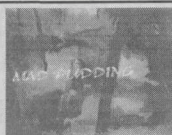
"I don't even like the real Tragically Hip. You can imagine what I think of this." - Jason Schreurs, Terminal City. Paisley Suitcase, a critically acclaimed White Rock Trio. \$3.99 cass

## KIM LINEKIN Slumming

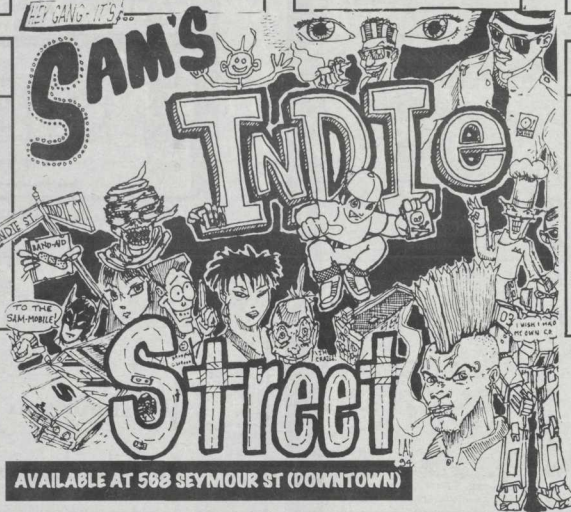


Wry, sophisticated pop from Sarah McLachlan's former back-up singer/multi-instrumentalist. Features ode to accountant "Always Clearing Up After You." Falls somewhere between Hole and Sam Phillips. Smart, not smarmy. \$7.99 cass

## MAD PUDDING Bruce's Vegetable Garden



Mad Pudding is an eclectic blending of Canadian old time and celtic melodies fused with the contemporary sound and rhythms of rock and funk. "I almost peed myself." - #1 Fan \$13.99 CD \$8.99 cass



AVAILABLE AT 568 SEYMOUR ST (DOWNTOWN)

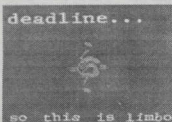
## TOXIC GARDEN Toxic Garden



Finally! The debut from Vancouver's dark heroes of the new "Kingsway Sound." On Kingsway, the Toxic Garden is your reality: where prostitution, crime, junk, and ordinary people share the same dark garden. Come let us take you on a stroll. \$5.99 cass

**For More Information on selling your music at Sam's, ask for Rob Zgaljic at our 568 Seymour St. location. All types of music accepted.**

## DEADLINE So This is Limbo...



Watch for the "Friend in Me" video on MuchMusic. Coming live to the Town Pump in January. \$9.99 CD

## THE SWEATERS Big Mouth Blues



"One of the more propitious things to emerge upon the Canadian punk scene since the SNFU heyday." - Eye Magazine. "You guys rock the house party correct." - Gonilla of Death \$5.99 cass

## TERROR OF TINY TOWN Terror of Tiny Town



Here's the self-titled debut album from the only band named after an all-midget singing cowboy movie. Bitter, clever lyrics run through music that veers unexpectedly more often than a bourbon drunk on the Coquihalla, changing styles from punk, to ska, to celtic folk, to torch song, to country, etc. \$9.99 CD

## 7% DISTORTION Oldman on the Corner



"An intense and eclectic collection of songs from an upcoming band with an edge." Featured on the soon to be released Desolation Sound alternative compilation, 7% Distortion is a band which combines lyricism with raw power in a manner which leaves the listener enraptured. \$9.99 CD





# PERRYSCOPE PRESENTS

## the watchmen

plus guests  
ZEN BUNGALOW

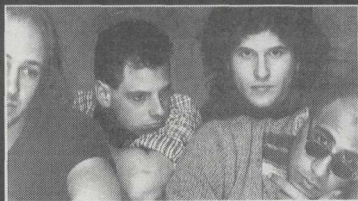
thursday, december 1

friday, december 2

saturday, december 3

### TOWN PUMP

93.7-FM  
REAL ROCK



## BAD RELIGION

MONDAY, DEC. 5  
All Ages



TUESDAY, DEC. 6  
Licensed

with guests **SUPERSUCKERS** and **Samiam**  
**COMMODORE**

A Perry'scope/Teamworks Co-Production

93.7-FM  
REAL ROCK  
MUSIC/ART, TRANSMISSIONS

THE Z 95 HOUR CHRISTMAS FOOD FILL-UP PRESENTS

BMG RECORDING ARTIST

## PAULA COLE



A FOOD BANK BENEFIT

FREE ADMISSION  
WITH NON-PERISHABLE  
DONATION AT THE DOOR!

WITH SPECIAL GUEST  
RICK COLBOURNE

Wednesday,  
December 14

DOORS 8:00PM • SHOW 9:00PM

### STARFISH ROOM

Z95

THE NEW SOUTH AFRICA TOUR '95 - LET FREEDOM SING!



## LADYSMITH BLACK MAMBAZO

Wednesday, January 25

Doors 7pm - Show 8pm

### VOGUE THEATRE

US Africa  
Produced by

Produced by MeTO Productions  
and Perry'scope Concerts '94

Lubatt & P  
**DRAFT**  
RESTAURANT

Tickets available at all **PERCY'S** outlets or charge by phone, 280-4444.

Tickets for the Watchmen and Bad Religion also available at Track. Moist, December 22 & 23, Commodore: a few tickets left!

# NASH IS BACK

Strength  
Individuality  
Soul

Warped records presents

Kirsten Nash

and her Debut CD

"Bridging the Gap"



M u s i c   B e y o n d   D e f i n i t i o n  
A V A I L A B L E   E V E R Y W H E R E !

Distributed by Page Publications Inc. 500 Steeles Ave. West Suite B10 #135 Richmond Hill Ontario, Canada L4B 7L2





## LOVE - 1

### Dear DISCORDER,

Nice response to A. Mac in Airhead re: derivative culture, Lolipalooza, etc. One of the reasons I read your rag is to escape from the "bizar" between culture and commodification and between artistic merit and commercial success." Sorry, but my favourite monkey is the American Howler, which is characterized as "bad tempered and difficult to tame".

Later,

Ron Muir

Not only complimentary, but well-researched too! The CD's in the mail, champ.

## HATE - 2

### Dear Airhead,

I must say this: Grant Lawrence is an immature little jerk-off who has no business writing for your otherwise fine publication. I'm sick of his ceaseless prejudicial comments about "us older" musicians who "don't rock". Fuck you Lawrence. If you were writing racist or sexist comments, they probably wouldn't get printed. Who do you think you are, Doug Collins? If you're going to review bands' concerts/releases then keep your fucking comments to yourself and your fist next time you're in the bathroom. Hey man, I was enjoying a lot of gigs while you were still a glazed look in your daddy's eyes. So, fuck you Grant Lawrence - the Vancouver music scene doesn't need pee-brained pissheads like you.

Yours sincerely

R.C. Johnson

P.S. I speak for myself, anyone care to comment?

Well, I was going to, but we thought we'd let Grant take a shot at this one himself.

Mr. Johnson, you are, I assume, a member of the Falcons. You are, I assume, commenting on my review of

Islam was more into universal peace instead of holding a style of music to themselves (sic), then they'd realize that it doesn't matter what you look like or what you listen or play. In the future the author should try writing in an unbiased and unracist point of view. By stating that whites shouldn't play hip hop the author violates the charter of rights designing (sic) freedom of speech (sic). I also would like to know who was quoted saying "Hip Hop was the look of the moment".

Sorry for ranting,  
Danna Rozek

Sorry for ranting - what do you think Airhead is for? "Hip Hop Hoopla" does indeed contain some rather contentious points which invite criticism and comment - positive or negative - but it did make you think, didn't it? And it did inspire you to write and express your own opinion, didn't it? So if it pissed you off, good. I'm glad you're paying attention.

However, I do wish you were a little more rational and a little less reactionary: You start off on the right note, stating that music should bring people to-

gether, but then you go and blow it by implying that there is some sort of Islamic conspiracy to "horde" hip hop. Not only is this statement racist, but it's pretty damn ridiculous too.

Of course, you could have just been referring to the author in that sentence, in which case your grammar really sucks.

As for your assertion that the author is violating the charter of rights: I hate to break it to you Danna, but Shazia's opinions usually aren't made into legislation.

And Danna, please buy a dictionary.

As always, all love letters, pleas for salvation and yes, even self-indulgent rants, should be sent to:

AIRHEAD  
c/o DISCORDER  
#233-6138 Sub  
Blvd.  
Vancouver, B.C.  
CANADA  
V6T 1Z1  
FAX: (604) 822-9364

## All that glitters...

could be your very own GOLD vinyl copy of ELASTICA's Starter EP. All you gotta do to win is send us a post card with your name and address on the back along with the answer to our skill-testing question. Send the whole shebang to:

GOLD! c/o DISCORDER

#233-6138 Sub Blvd.

Vancouver, B.C.

CANADA V6T 1Z1

## SKILL TESTING QUESTION:

How do YOU spell Klondike?



©1994 MICHAEL AUSHENKER





Whenever I think of Spanish music I think of castanets, swirling folk melodies and, of course, the guitar. It was musicians of the Iberian peninsula who taught practically the rest of the world how to play the instrument. Sure, I know that they composed for other instruments as well, but nothing else so uniquely conjures up images of the Spain one sees pictured in those inviting travel ads.

It would seem that my perception of Spanish classical music is rather lopsided. Perhaps a better knowledge of European history in the fifteenth and sixteenth centuries would have alleviated this; knowing that Naples was actually part of Spain during that period might have led me to expect similarities between Italian and Spanish works from this era. In any case, this was the sort of music performed as *Musica Iberica*: The *Early Spanish Baroque* in a concert hosted by Early Music Vancouver on November 12th. I was especially looking forward to attending this performance because it featured on of my favourite performers, Seattle violist Margriet Tindemans. A regular performer here in Vancouver for more than a decade, I had heard her perform on two previous occasions and had been completely overawed by her skill and amazingly relaxed performance style. For this concert, she was joined by two young performers also from Seattle: Ingrid Matthews (on violin) and Byron Schenkman (on harpsichord). Both of these musicians have impressive records. Ms. Matthews was the winner of the 1989 Dolly Competition for Early Music's first prize, has been the soloist with groups such as Tafelmusik and the American Classical Soloists, has taught baroque violin at Indiana University, the University of Toronto, and Clayton State College, as well as having recordings with Sony, Focus, Skylark, and Titanic. Mr. Schenkman has performed with Tafelmusik, the Los Angeles Baroque Orchestra, and the Genesee Baroque Players, while having made recordings with CBC, NPR, Focus, and Titanic. (Are you seeing a pattern here; Vancouver? Seattle is making a killing in the baroque music scene, due in a large part to the opening of both the Seattle Baroque Orchestra and the Northwest Center for Early Music Studies. Maybe it's time we got out of our cultural stupor and tried to

foster some artistic excellence here too.)

As is usually the case with performance reviews hosted by Early Music Vancouver, a short introductory talk preceded the evening's music. Often, such talks are given by just one member of the group while the rest wait backstage doing whatever it is they do. In this case it was slightly different; all three of the performers came out in order to perform short illustrative bits of works to come later in the evening, as Ms. Tindemans gave a brief description of the origins of the sorts of musical ornamentation characteristic of music from the era. It seems that many of the composers of that time were influenced by the choral form known as the madrigal, and wrote their works accordingly — long flowing chord progressions which, when performed on instruments only, didn't do an awful lot to keep the interest of either the performer or the audience. To compensate, the performers were expected to 'ornament' the works on the fly, with each succeeding chord the musician would take a different one of the notes and improvise a half-bar's melody on it. While this might not sound so hard for a single performer, having a handful of musicians do this all at the same time while still producing what sounds like music required a playing style more akin to jazz than what we commonly consider classical. The short examples chosen to demonstrate this style did a great job of helping the audience to train their ears to pick out the ornamentation from the basic work later in the performance.

The concert opened with a work by Bartolome de Selma y Salavador, an Augustinian friar whose instrument of choice was about as far from the stereotypical Spanish guitar as possible; he played the *bassoon*. In fact, the good cleric bears the distinction of being the first known composer to write for it. This particular example of his work was titled on *Vestiva i colli* (based on a popular madrigal by Giovanni Palestrina). This was followed by a set of short works by Andrea Falconeri, a native of Naples who was best known for playing the guitar (At last!). However, like the previous work, the pieces of this *San Gagliarda d'anno* by La Bonetella, La Borgia, Il Rosso Brando, and La Parla were all composed for strings and continuo. With

the harpsichord providing a continuo (thus the name) chord progression bass line, the viol and violin took the high, 'vocal' parts and ornamented the work in an instrumental rendition of vocal polyphony. All of these works were gems, beautifully performed and a real delight to hear.

The next set of works were for solo harpsichord. Francesco Lambardi's *Tocatta* was simple but elegantly played; it was followed by a dance, Antonio de Cabezon's *Pavana Italiana* (variants of which exist by three other composers, all of whom call it a Spanish pavana), and Antonio Valente's *Tenore Grande alla Napolitana* and *Gagliarda Napolitana* (both written based on earlier pieces by Cabezon). Mr. Schenkman's performance in this set was amazing, on par with if not better than any other harpsichord works I have heard. The life he instilled in the music was incredible, particularly the last two works where the interplay between the steady bass line of the left hand and the rapid ornamentation of the right hand formed a counterpart of two separate musical themes which alternately separated and rejoined with beautiful precision. Apparently I'm not alone in my opinion of his performance, as the audience applauded him through two curtain calls before he was joined by Ms. Tindemans and Ms. Matthews for two works by Diego Ortiz, Maestro of the Duke of Alba's chapel in Naples and the author of one of the earliest books on musical improvisation. Not surprisingly, both of his works, *Recercada sobre 'La Spagna'* and *Recercada Primera y Segunda sobre 'O Felici occhi miei'*, were improvisations; the first on the form known as a *harpsichord* (a single four-note form used in songs accompanied by guitar), and the second on two other common bass patterns known as the *Folia* and the *Passamezzo*. As with the earlier works, the performance of these was flawless.

After a short intermission, three works by Henry Butler were featured. (You're right, that's not a Spanish name. 'Don Enrico Butler', as he is referred to in works from the time, was an English violin player who made his home in the court of King Phillip IV of Spain.) Prelude in F major, Divisions in F major, and Sonata in F major may have had incredibly dull names but this was more than made up for by the lively flair to the music itself. These were followed by two works by Juan Bautista Jose Cabanilles, considered in his time to be one of the best organists of Europe. *Cortada Italiana* was performed here by harpsichord and violin, while *Xacara* was performed by solo harpsichord. This latter piece was to my ear the only 'Spanish' sounding of the works for the night, based as it was on folk tunes with only minor Italian influences. Given that both of these pieces were presumably originally composed for the organ and not the harpsichord, I would be interested to know how different they sounded in this rendition than the original.

The program concluded with a further work by Salavador (*Canzona III*) and two works by Butler. After a strong round of applause, an cultural

encore was performed; sadly, the name of the work or its composer were not announced.



Overall, the program far exceeded even my rather large expectations for the evening. I would most strongly recommend to anyone who likes baroque music that they take the opportunity to hear any of these outstanding musicians the next time they are in town; hopefully, it won't be too long a wait.

I should also make a passing comment on the venue, as it is the site for several of this season's upcoming Early Music Vancouver concerts. Knox United Church, at 41st and Balalaca, had really outstanding acoustics for this sort of concert, with the instruments sounding clear and clean. The down side to this venue is the seats; I guess

church pews aren't designed with the idea that one will go to sleep in them, but these were a bit much. I've sat on rocks that were far more comfortable, so be forewarned if you plan on attending any concerts there. Some of the seats are cushioned and it would be a definite plus to get there early enough to claim one of these.

It's time to look at some of what's up for classical concerts in December. Masterpiece Chamber Music is presenting *Angels We Have Heard on the 11th*, with harpist Rita Costanza, flutist Kathleen Rudolph, and violinist Neil Miskey along with the Burnaby District Honour Handbell Choir performing Jolivet's *Pastorale de Noel*, excepts from Corelli's

*Christmas Cantata* (I believe this is more commonly known as the *Christmas concert*), and *Believe in the Light* by Christ.

Performances are at 2:30 and 8:00 PM at the Vancouver East Cultural Center. At the Orpheum, the VSO presents Dvorak's *Slavonic Rhapsody No. 1*, Bartok's *Violin Concerto* at 2:30 PM, both performances will be at the Orpheum.

That's it for this month, see you next year!

No.2 (with guest soloist Silvia Marcovici) and Beethoven's *Symphony No. 4* in a Masterworks series concert on the 3rd and 5th (at 8:00 PM) and on the 4th (at 2:00 PM). On the 7th, the Ten and Trumpets series will have Otto Lowy together as Irena (soprano) and Theodore (baritone) Baerg as guest singers for *Opera in the New World*, with excerpts from works by Verdi, Rossini, and Kern at 2:00 PM. On the 'Pop' front, Newton Wayland will conduct *Movie Magic* on the 9th and 10th at 8:00 PM, with the themes from *Star Wars*, *The Godfather*, *Dr. Zhivago*, and *Chariots of Fire* (Come on, is this pandering or what?). Finally, they are also presenting a special concert in Christ Church cathedral with the Amabilis Singers on the 16th and 17th at 7:30 PM. BUT...both shows were sold out as of almost a month ago so unless you already have your tickets find something else to do for those evenings.

The Vancouver Bach Choir is presenting two performances, Christmas with the Vancouver Bach Choir on the 10th, at 2:00 PM and along with the VSO their popular sing-along version of Handel's *Messiah* on the 11th at 2:30 PM, both performances will be at the Orpheum.



THE NEW LOOK WHAT'S NEW ON W. 4th, KITSILANO

VIDEO  
CULT FILMS  
and more!

2766 W. 4th  
(at MacDonald)  
732-5559

Black Sheep Books



CONTEMPORARY • ALTERNATIVE  
NEW • USED • READINGS • GIGS

2742 W. 4th  
(beside the 'Naam')  
732-5087



## i alert

i see hovering beneath a swirling cape of dusk a like stage of amber brown stone streetlamps lit a swooping staccato of signs and litter tossed bizarre in polka with the wind

i see by gaunt young men mourning carbon copies of faces rage the blood of beloved tainted by taboo handing out injustice

i see passing aversion the substitute faces nubile on liquid hips of colour like birds in paradise forgotten outstretched hands ignored greetings mouthed only girlfriend

i smell purifying waves cement damp acrid espresso steam warm brown smell of bakers bath soaps in pink shivering flowers and chicken fried cardboard through designer scented winds breezy over squatting stale red wine aged decaying stumps

i hear footsteps muted by mist imperceptible on pavement brown smooth by endless parade of leaves mush between the wheels of cars arrogant jockeying for position stamping of boots under disco buzz of neon



i touch the fur soft mewing comfort brushing between my legs for anything at all but alone

i touch the warmth of mug steaming with finger tracing faces of ghosts the ink dries on my skin the eyes accusing me of my lifeblood crinkling the wrapper dry dunhills in place so not to blow faces away with the down the street they go the rest

i feel community questing holding back for a safe love forbidden interplay of eros politics death bitersweet wishes of the who damned speak no longer and even less listened for

i feel frustration at the time chosen for to express us ourselves in love in death indefinitely and no memorium

christine johnson



AFTER A LONG DAY OF TENDING HIS FLOCK, YOSEF WOULD LOOSEN UP AND DO SOME SHEEP DIVING.

GILLILAND -

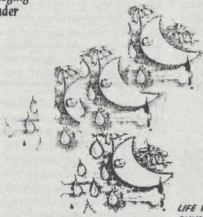
## PROZAC BLUES

Blue sky running  
for here comes my  
game clapping - dizzy crusher  
my  
nightstick - bone breaker

Day-rain - sky later  
pill poppin - curtain closer  
TV tranquilized - bed prison

My little pharmacological draft dodger  
my blue moon turner

Curtis Chichol



### LIFE WITHOUT THE FAMILY ENVIDE

THE ENVIDES ARE A TURBULENT TRIBE, NEVER MORE SO THAN AT CHRISTMAS. IT IS NO COINCIDENCE THAT I, THE YOUNGEST QUIETEST MOST CONWANDLY ENVIDE, CHOSE THE WEEK BEFORE CHRISTMAS TO RUN AWAY. OH I DIDN'T WANT TO GO, BUT IT WAS MADE IMPOSSIBLE FOR ME TO STAY AND TO RETURN AFTER A FEW DAYS ADVENTURE. TWAIN-LIKE, WASN'T ON THE CARD, CHRISTMAS OR OTHERWISE, I SPENT EVERY PENNY GETTING WELL AWAY. THEN IT WAS A SORAMABLE FINDING WORK AND SHELTER. HAVE YOU EVER BEEN NEEDY ENOUGH TO ALTER YOUR STANDARDS COMPLETELY? PEOPLE WHO ARE THE LEAST BUT HELPFUL ARE THE BEST YOU'VE EVER MET. WOULDN'T IT BE FOR THEM? NOTHING, NOTHING AT ALL, THEY ARE GOOD, SO GOOD FOR NO REASON AT ALL OTHER THAN TO BE GOOD. I CLEANED THEIR KITCHEN AND BATHROOM AGAIN & AGAIN. I WAS SO CRUEL AND AT THE PUB I WORKED LATE, LATE PAST ALL REASON. I COULDN'T BELIEVE MY LUCK TO BE WORKING AND I WORKED AT MY NEW HOME WHEN THE REGULAR STAFF WHO DID ALL THE OTHER LODGER'S ROOMS WERE LEFT GO SO THAT I COULD DO MORE FOR THE EXTRA MONEY. DEAR, TO HELP YOU ALONE." IT WAS VERY KIND OF THEM TO THINK OF ME. I THOUGHT AND THEN I THOUGHT AGAIN. I THOUGHT DIFFERENTLY AND MY EYES CAME OPEN A LITTLE BIT LIKE A KITTEN'S EYES WILL. I THOUGHT DIFFERENTLY. MY NEXT HOME WAS 1/4 OF THE ATTIC OF A TALL HOUSE LEFT TO BOHEMIAN TYPES, SOME QUITE ELEGANT. THEY CALLED ME THE CHILD. I WAS TO BE WATCHED

IN CASE I NICKED THE TEA THINGS. NOBODY KNEW I WORKED TWO JOBS. MY MOK WAS A LOUVER GOT UP TO LOOK LIKE A LIBRARY WITH MILDEWED BOOKS ON HIGH SHELVES, A GAS FIRE, AND SOME DARK SENTIMENTAL PAINTINGS. BETWEEN DATE-CLEANING MORNINGS AND PUB-SOUBBING EVENINGS I SCOURGED IN THE LIBRARY, READING WRITING STARRING AT BLACKENED PICTURES WITH WORDS WAVYING ABOUT IN MY HEAD. I LEFT SOME PAGES OF WRITING BEHIND ME, AND IN THE MORNING I HAD MADE A NEW FRIEND AT LAST, THE RESPECTED 2ND FLOOR GENTLEMAN WAS SO INTELLIGENT AND SWEET, HE GAVE ME BACK MY WRITING WITH A HANDFUL OF COMPLIMENTS. DAY AFTER DAY HE TALKED OF PLAYS AND WARS, SCIENTIFIC FINDINGS, LOST GLOVES, THE PURCHASING OF GOOD SHERRY, AND HE ASKED MY OPINION, RETURNED HIS OWN. ALL AT TO ONE WHO KNEW EXACTLY WHAT HE MEANT. I TOLD HIM I WAS A LITTLE OF MYSELF AND WAS PRONOUNCED BRAVE AND CLEVER. BRILLIANT, EVEN! GOOD! FROST LOOPS, ANYONE? OH I THOUGHT I WAS QUITE ADULT BUT YOU COULD HAVE WIPED THE DROOL OFF MY CHIN ANY DAY OF THE WEEK, OLD AS HE WAS I FELL INTO LOVE AS QUICKLY AS YESTERDAY. WHEN YOU RUN AWAY, YOUNG DOORPREFERS, YOU CAN'T FIND ENOUGH LOVE, YOU NEVER WILL SO IT SEEMS YOU SEE IT EVERYWHERE, JUST AS YOU ONCE THOUGHT DOODLES WAS EVERYWHERE. I'D BEEN ONE YEAR ALONE WITHOUT A LIKE-MINDED SOUL TO BE SEEN 'TIL HE CAME IN WITH HIS WEST UMBRELLA AND HIS WISE EYES. THE OTHER RESIDENTS SAID "IT'LL ALL END IN TEARS," BUT I HADN'T TEARS AND IT HADN'T RAINED YET, HE ACCOMPANIES ME INTO EVERY ACT

## DOROTHY CHRIST

jesus christ had a twin sister  
dorothy, dorothy christ

from between the two thieves  
he was heard to have whispered

not to peter, paul,  
or mary

not to poor old joseph  
but to dorothy

"we're not in kansas anymore,  
are we Dorothy?"

Jim McAluliffe

illustrations by sharon hwang

OF TRUST, EVERY INTIMACY AND SO IT IS THAT I FAIL AND FAIL AND FAIL, CARE FOR SOME CRACKERS, PERHAPS? NO? OH, WELL, PERHAPS NEXT CHRISTMAS, THE ENVIDES ARE GREAT ONES FOR CHRISTMAS TRADITIONS OF A REGULAR SORT: THROWING BUTTER OUT OF THE WINDOW, (A BLOW DIRECTED AT WAR-TIME PARTHENO), UNCLE ENVIDE'S TRUMPET SOLO PERFORMED UNDER A MATTRESS, DROPPING THE SPOON TOWNS ON VISITORS FROM THE THIRD-STORY WINDOW, HUNDREDS OF OOD ENVIDE PRACTICES, I MYSELF RUN AWAY FROM LIFE AT CHRISTMAS! ENVIDE:THEO: THE ULTIMATE RUNAWAY ACT, TO BUILD ANEW FROM THE GROUND UP AMONG FOREMEN WHO'LL LIKE YOU FOR THE WINDS REASONS AND NEVER LET UP, EVER BEEN IMITATED TO YOUR FACE? DAY AFTER DAY? SEVERAL TIMES IN A DAY? OH IT'S FIERCE SO ENVIY, YOU CAN'T IMAGINE SO NEITHER WILL I, HERE IN MY SHINY NEW LAND THE ENTIRE MEANING OF EVERYTHING HAS BEEN WEREDOMED OUT LIKE A BAD TOOTH, WHO COULD POSSIBLY KNOW NOT AN ENVIDE IS OVER HERE? NO ONE THE EVER MET, THIN THAT? IT'S THE END, MY PUNISHMENT, THEY SAY ALL THAT BEFALLS YOU IS THE MAKING OF YOU, AND IS ALL FOR THE BEST, WHO IS IT THAT'LL BE FOR THE WORST? WILL I, SUDDENLY, DRAVE PORK PIES THREE MEALS A DAY? OR SOMETHING LESS DREAFUL, THINK THAT? IT'LL SURPRISE HARMEN AT CHRISTMAS IN WHICH CASE BURY ME ROLLED UP IN A THOUSAND CARPETS WITH TOPFEES HARMER STUCK TO MY FINGER- ENDS AND A COPY OF "DOW MAGAZINE AT MY FEET.

AMEE ENVIDE

The Hip Hop scene in Vancouver has grown considerably in the last couple of years, not only in terms of the number of crews involved, but also in terms of maturity and understanding. Vancouver crews seem to have finally broken Canada's stereotypical two-years-belated mentality and we've started to look like a strong, no wackness permitted Hip Hop region.

The Rascalz are one of the most prominent crews in Vancouver, having an album and an EP out on Figure Four Records, as well as two music videos, and all of this within the past year and a half. But even though The Misfit, Dedos, Red One and Kemo possess true talent in their skills, having a record deal in Hip Hop sometimes don't mean shit. There are plenty of unsigned crews in the Lower Mainland worthy of consideration, and each has in some way contributed uniquely to our growing nation.

One such crew is the Q Continuum, featuring Prev I, Zen and many others, who, if you slip in a rhyme, will put your card in a second for a rhyme battle. Another group of MC's is Surrey's A.A.U. crew, made up of All About Us, Sons of Style and Mario & R-Love.

# Real to Real

Sons of Style had their debut at the De La No Show concert and while Mario and R-Love are on the down low now, they will make themselves heard soon enough and also worth mentioning. The Nitwit and The Funk Basterds (not to mention The Rascalz) are getting some help producing tracks from Base 1 (Roger Swan) at Midi City Studios.

Although Hip Hop is getting older with the people living in it, young heads are steadily adding themselves to roll call. One crew which I consider Vancouver's new generation is The Rising Kings. Made up of dancers, MC's and graffiti writers, these kids have the knowledge, skills and heart to keep Hip Hop rolling strong into the next millennium.

Other Hip Hop crews around town include C.I.A. Posse,

Karaburan, Hip Hop Mecanix and Maximus. If you and your crew were not mentioned, don't take it as a dis, but as an incentive to make yourselves known. This can be done by supporting all Hip Hop radio (Such as the Krispy Biscuit Radio Show on CFRO 102.7FM (Tues. 12-4), headed by Ease and Mr. Bill on the mics and Kilo-Cee on the Tech 12's - not only is the show the original real Hip Hop show (open mics and all that), but it continues to grow, so support it and it will support you. CFRO also has The Bear Show, and doesn't forget CTR's own The Show, hosted by the Craig G., Chet and J-Swing.) and all Hip Hop jams (Such as Junction featuring Kilo-Cee, every Saturday at the Warehouse.).

In order for us to grow, we all must grow together - we're too

small to be dissin' each other. One love.

Flip Out

## 1994 DJ SOUND WAR

On November 11 and 12, CTR hosted Vancouver's 4th Annual DJ Soundwar, a two day event that brought contestants from Vancouver, Seattle, Tacoma, San Francisco and Winnipeg, among other places, to the SUB Ballroom for a chance at the crown, bragging rights and fat prizes. This strictly Hip Hop event saw forty MC's, fifteen DJ's, three dance crews and twenty-five groups take the stage for a shot at one of the four titles up for grabs.

The first night sold out at 8:30 and people were turned away at the door, but inside a war was truly taking place. MC's, DJ's and dancers were the flavour for the evening,

and when the dust finally settled our hosts Incredible Ease and DJ Kilo-Cee announced the finalists: In the MC category Mr. Cheka (Surrey AAU Crew) and MC Flipout (Burnaby), and in the DJ category, Mighty Maximum Possible (Vancouver) and B-Mello (Seattle). (As for the dance title, the DVS Floor Rockers of Seattle had it in the bag the second they stepped onto the stage, turning it out with breakin' so bad it left mouths wide open.)

Before the DJ and MC finals, special guests from the Bay Area, 1992 DMC World Champion DJ Q-Bert and 1994 DMC West Coast Champ DJ Shortcut took the stage and schooled the crowd on what turntable technique is all about. It was a real treat to see DJ's of this calibre strutting their stuff in Vancouver.

Finally it was time for the DJ finals, where experience and originality propelled last year's runner-up and 1994 DMC West Coast finalist DJ B-Mello to another victory. Then in the MC finals, two local lyrical overlords went head to head in a battle for the ages. Both Mr. Cheka and MC Flipout ripped the stage as they engaged in a 10 minute freestyle session, but when the judges votes were tallied it was Mr. Cheka taking the title. Crazy props out to both for representing the local scene to the fullest.

The second night was almost as full as the first and was still entertaining, although some of the groups lacked the flavour of the previous night. The cream of the crop inevitably rose to the top with Blind Conscience (Seattle), Order of Operation (Vancouver) and Fek Show (Winnipeg) blowing in the group finals. The eventual winner: Blind Conscience.

Crazy props go out to everyone who helped put this function on. The Vancouver scene will continue to grow as long as people keep supporting it like they did this past weekend.

SOL

## HIP HOP VINYL

ARTIST - Method Man

TITLE - *Real (LP)*

PRODUCTION - Prince 'Rza' Rakeem

LABEL - Def Jam

In early '93 the Wu-Tang Clan took over the Hip Hop world; it's now almost two years later and Method Man's *Real* is the first solo album from the crew that brought us the classic cut "Protect Ya Neck". *Real* has all the flavour of a Wu-Tang joint, especially on the cuts "Meth vs. Chet" and "Mr. Sandman" where the RZA, Rakwon the Chef and some new members of the Clan grab the mic and go for theirs. The first single, "Bring The Pain", is an uptempo track that has Mr. Meth sending a message to any MC's ready to step to him. My choice cut on this album is "Sub Crazy", a slow, stripped-down beat tailor made for the ride. Other cuts to check are "P.O. Style" and "All I Need", the later being a tribute to Meth's girl. As a bonus, the album also contains the hard to find remix of "Method Man".

Except for the cony singing on "Release Yo' Self", *Real* will satisfy any Wu-Tang fan.

J Swing

ARTIST - The Notorious B.I.G.

TITLE - *Ready to Die (LP)*

PRODUCTION - Easy Mo Bee, Jean 'Poke' Oliver, DJ Premier

LABEL - Bad Boy

By now you're probably familiar with Big's first single and video "Juicy", but the commercial appeal of that top ten tune, let's face it, has any hint of what this album has to offer. Big is obviously going the 2Pac route, putting out radio-friendly singles while keeping the rest of the album strictly hardcore.

The album as a whole is pretty good, violent at times, but real. Biggie has the knack to paint vivid images in your mind - for a good example of these check "Gimme

The Loot" and "Warning", where Big deals with a couple of jealous hustlers from his past. "Big Poppa" is another one of those radio-friendly cuts, and probably a good bet for the next single.

The highlight of the album for me is "The What", a duet with Method Man. The track has the two MC's rhyming back and forth, sending their message straight from the streets as they tell people to "fuck the world and don't ask me for shit/ cause everything you do you got to work hard for it." "Back In The Day" and the underground hit "Unbelievable" are also worth checkin'.

The only thing I can do without is the unnecessary skit that has Big sexin' a female friend. Other than that this is a solid album.

J Swing

ARTIST - Common Sense

TITLE - *Resurrection (LP)*

PRODUCTION - No ID, Y-Knot

LABEL - Relativity

This is the second time around for this Chicago based group. *Resurrection* has a more mature feel to it than the first album, *Can I Borrow a Dollar*, but none the less it's on point. The cuts that stand out are "Sum Shit I Wrote", in which Common drops some serious free-form rhymes on a heavy jazz-like piano riff, producing a diverse on beat, off beat flow. "This is Me" is a delectable pour out thick lyrical blood cuts that speak about Common's life experiences, friends and mentality over a really smooth beat. Over all, *Resurrection* is a very musical album with a strong jazz influence, though I must say the lyrics shine above the musical content. But that's just because Common Sense saves all his pennies for his rhyme bank - soon to be cash in his savings account.

And if you don't already know, "Used To Love H.E.R." and "Communism" shall be forever outstanding Hip Hop classics.

Kemo The Lab Rat Chemist

ARTIST - Alkaloholics

TITLE - "Daasm" (12")

PRODUCTION - E-Swift

LABEL - Lead

"Daasm" is one fataz cut from the Alkies, who deliver the slick drunken techniques all catching wreck over the "Gimme What You Got" break made famous by Kane's "Word...to the mutha." Once again the production credits go to E-Swift for conjuring up two intoxicating beats that inspire beat junkheads like myself and cause discobots to "shakerheysh!" These drunk monks make it loud and clear that they rock the spot, the party, the planet or wherever they roam. Both coats will bounce to this with no arguments.

"Daasm" is taken from a fourth coming album, due sometime in '95. Be on the lookout for the video and if you're lucky you may find yourself a bottle of the sweet smelling "Daasm" perfume.

Kemo The Lab Rat Chemist

ARTIST - 5 One 6

TITLE - "Mystic Microfon" (12")

PRODUCTION - Eric Romero

LABEL - American

Finally, New York has produced a rap duo of that old E.P.M.D. status. What can I say - these kids are dope, and if their album lives up to the first 12", I can't wait! The first song, "Mystic Microfon" (12"), gives a hard beat with a killa snare, rounded off with some dreamy samples and back to back lyrical cream. In one word - FRESH. The two other songs, "Dirty Little Bitch" and "Rap Attack", are extra flavour on an obvious "Mystic Microfon" 12". You can't go wrong spendin' the loots on this one - BIG UP'S ONE 6.

CheX

ARTIST - Finsta & Bundy

TITLE - "Sunnyside" b/w "Sprint of Blood" (12")

PRODUCTION - Finsta

LABEL - Big Willie Records

Straight from Brooklyn comes the

Records, this 12" has the familiar sound of their peers from the Boot Camp Click. "Sunnyside" is a dark, slow track that has the duo warning kids not to live the trife life, saying they should "be at home with the commas, pronouns and adverbs/instead of on the street spitoutting out the bad words."

J Swing

This is one of those rare 12" where the A and B sides are both on the same level. If you're into true Hip Hop (without the watered down beats and rhymes) then I suggest you pick this 12" up with the quickness.

# DT SOUND WAR



...would like to thank all of our sponsors for helping to make this year's event the most successful ever





# the spinanes

by krista james

It all started innocently enough... In early October I began leaving hints around the station that I had a crush on Rebecca and Scott of the Spinanes; I babbled about the bliss of a Spinanes interview; I whined a little about missing their set at Yo-Yo a Go-Go in Olympia that summer; I left bits of evidence of my mutings in scribbles at the edge of telephone messages strewn around my room; little hearts framing the word "Spinanes." Needless to say, I was pretty excited when Megan set up a date for us before the show at the Starfish Room.

We spoke under candlelight and over tea in the basement of the club — they even took off their toques for the occasion. I've been in love with them ever since. Sadly, it all ended as innocently as it began. They didn't even kiss me at the door when they left.

So is the Spinanes a first music project for both of you? Rebecca: For me it isn't, but it mostly is. It's the first *real* band, but I played with Lois Maffeo in a band for one night — the first night I ever played on stage. We had four practices. I played with a couple of other people before I played with Scott.

What about you, Scott?

Scott: Yes. This is the first project musically that I have ever been in. That's my answer.

How did the two of you get together?

S: I believe it was through mutual friends. Several years back when Rebecca was working at this radio station called KBOU —

R: That's the long version.

S: Yeah. Well, you see, I'm gonna make it short though. So Rebecca is at this radio station called KBOU in Portland, Oregon and my friends Dan and Chandra met her through the radio station and then soon after that I met her. And then several years later at a party she asked if I wanted to play drums and I said "Sure. I've never played drums before, but I could probably figure it out." And then a year later we actually started playing. It's not a very interesting story but it's a story just the same.

In that one year between talking to Rebecca and starting the Spinanes did you just drum the whole time?

S: I kind of played drums, but not

really. My brother had a drum set in the basement all the time, so six times a year I would go bang on it, and of course every time I would actually break something and he'd beat me up and call me nasty names, so I couldn't play it too often.

Did you get set up like a blind date band?

R: Well, what happened was, all our friends knew that I'd been playing music and they knew that Scott kind of played drums so they said, "You should ask Scott to play drums." But Scott and I knew each other really well. I'd been friends for a couple of years. And other people were going, "I'm gonna ask Scott to play drums with me." So that's how people got us practicing; they threatened to steal him before we were even a band. So you never know Scott, you could be marooned right now.

Are you planning on doing anything traditionally Canadian while you're up in Canada?

R: We already sang "Oh, Canada." S: I had to eat the other day, what was it, Bangers and Mash. Is that traditionally Canadian?

No. It's British.

S: Well you can't get it in the States, so it's pretty Canadian.

R: We got held up at Immigration, and that's truly Canadian. Last time we were here we watched curling. In Halifax I had MacIntosh Toffee. When I think of Canada I think of "Oh, Canada" and MacIntosh Toffee. Musically we're not gonna pull out the Rush covers tonight.

So, as the Spinanes you played at the International Pop Underground Convention in '91 and then you played at Yo-Yo a Go-Go in Olympia this summer. How did you hook up with those kinds of projects?

R: I'd known Calvin Johnson and Candice, who put on IPU, for a long time and they knew that I was playing with Scott and they said, "Why don't you come up?" They did a special sort of gig night the first night and wanted us to play for that. And then we've always maintained this connection to Olympia — Scott lives there now — so when Pat Maley and Michelle were putting together Yo-Yo they asked if we'd be interested in playing.

Did anyone think about doing a

girl night at Yo-yo?

R: I didn't hear anything about it. With IPU — not that there weren't a lot of women playing at IPU already, because there were — but I think the women involved just wanted to focus on the girl night. The women who organized the show were almost as focused on creating an atmosphere for a while at IPU they weren't even going to allow boys to perform on stage or come to the show. It was a very empowering situation. But it became clear that it was going to work best if they didn't put those restrictions on it, but still had the emphasis. I think at Yo-yo a lot more women were just naturally involved at that point so I don't think they felt the need. There were definitely a lot more women on stage at IPU just because there's a lot more women in bands happening right now.

Did anyone at Yo-yo blow you away?

S: Neutral Milk Hotel from St. Louis were fabulous. I'd never even heard of them before. That was a band that just blew me away.

R: The band that blew me away was Some Velvet Sidewalk. And Team Dresch.

You have you're own full length CD, *Manos*, and you're on SubPop right now, but you've done stuff with K and Kill Rock Stars and Pat Maley in Olympia... S: Not a lot. With K, the only thing is the IPU compilation and with Kill Rock Stars it's just the compilation as well. The main ones we've worked with are IMP (a Portland, Oregon label that has produced stuff by Calamity Jane, Crackerbush and Adickield), who put out the first two singles, and then from there we went to SubPop. And they're fantastic. Complete sweethearts.

So, there are all these pictures in the jacket on *Manos* and none of them look like you, except for the picture on the back...

R: The one on the back is us, and the picture on the front is actually me. And Scott should look a little bit like the people in the photos inside because that's his parents on their wedding day. All the kissy-face pictures are his folks.

Why did you put the wedding

photos in there?

S: Because they're just such beautiful pictures. My parents just look so incredibly smooth: my mother's got a hair piece on. You're not supposed to know that.

R: I also think there was something in the spirit of the songs that could relate to kissing in the back of the car on the wedding day. But mostly they were just looking fine.

The album does have a romantic feel to it. You almost expect the two of you to be young lovers cutting you're first CD.

R: We've had questions about that. This one woman who was totally drunk came up to us in Kansas City and said, "Are you two married?" And I said, "No." She said, "Are you dating?" I said, "No." She said, "Have you ever dated?" I said, "No." She said, "Where's he?" She was totally after Scott. So I said, "Scott! Run away!" But young lovers cutting a CD we are not.

I was wondering... There's this song on the IPU compilation called "Jad Fair Drives Women Wild." Is that song autobiographical?

R: It came from a show that Half Japanese played in Portland and I'm a big Half Japanese fan. Velvet Monkeys opened with this band from Portland, the Hell Cows. Everyone was into the Hell Cows and the Velvet Monkeys and then when Half Japanese came on I noticed that all the girls at the show were in the front going bananas and all the guys were in the back going, "What the fuck. I don't get it." Jad Fair does drive women wild.

You have a track on the new Kill Rock Stars compilation (*Rock Stars Kill*): I was wondering how you wound up on a compilation like that.

R: Basically, when you play music and you live in town — Scott lives in Olympia and I live in Portland — you have friends all up and down and you tour and you meet people. [Kill Rock Stars] Slim put together [the first Kill Rock Stars compilation] *Kill Rock Stars* for IPU. Then he put a second one [*Stars Kill Rock*] together. He asked if we'd be on it but [not until] about six weeks before he needed the tape so we said no. We know Slim, and he likes us, and we like him and what he does with his label. So he asked us to do a song and we said sure. That's really all it comes down to.

How does work having three labels — K, Kill Rock Stars and Yo-yo — all in the same little town?

S: I don't think Yo-yo is necessarily a label.

R: Well, he's put out records.

S: Yeah, he's put out compilations. They're all such complete individuals and there's a lot of support between them. A lot of people outside the city try to make it look like they are constantly bickering and fighting. But that's a load of — Yeah, it's great. As far as I can tell they are just getting along quite well and respect each other's work completely.

I am in town, but I hadn't heard any stories about fighting

between labels. I was just thinking that there is a lot of similarity and overlap in terms of the bands that end up on the different labels, so it surprised me that there were three. I would have thought that everybody would be working on one label, especially given the limited resources.

R: S used the perfect term: the three labels and the four people who run those labels primarily are all brazen individuals. Although, they have worked together on a lot of projects. Calvin started K, Candice started doing it with him; that evolved and they were going in a certain direction and there were bands happening that didn't want to work with K for one reason or another or that K didn't feel that they could do stuff with or for. But Slim was in a position where he could say, "I'll put out your record." So it kind of balances out. Pat just ended up putting out compilations of bands he'd worked with — that's pretty much all he's released. So bands like Heaven's to Betsy have been on Yo-yo, but they're also on Kill Rock Stars and they've also done stuff with K. Actually, they've also done stuff with Chainsaw, which is an Olympia label that just moved to Portland. So it's just a matter of different people doing different projects for different reasons at different times.

It's not rigid. The most rigid company we've worked with — as far as having a traditional idea of how to work with a record company — is SubPop. And they're totally encouraging about us working with other labels as long it's not a huge album, for obvious reasons. I think that's a nice attitude that everybody can share the bands.

Did you ever come close to doing your full length project with an Olympia label?

S: No.

R: No.

Is there a reason?

S: SubPop just seemed to work best for us. They are very nice people.

One last question: do people ever confuse you with the Cannanes?

R: I have a very good answer for that question. No. Maybe once or twice, but not too often.

The first time I ever played music was with my friends Lori and John, and Lois wanted us to play at a concert she was doing in Olympia and I said sure. But she said, "You need a name." So I said, "The Spinanes." And then when we went up everyone said, "Oh, you named yourselves after the Cannanes" — which isn't true I'd like to say.

But we are going to do a split ten inch with the Cannanes for K, because of the name and because we like each other's music. Usually not too many people have heard of the Cannanes. I think when we were starting it was more confusing, but now — here at least — more people have heard of us and less of the Cannanes. So we don't get the question though. But hopefully now, even though they've been the Cannanes for years, if they come over here to tour people will ask: "Did you name your band after the Spinanes?"

Thank you to the nice boy at the *Soho* who turned down the music for our interview. Sorry I couldn't get you into the show.



photo by tony nemechin



# interview

Not just another swell band from the Maritimes, Moncton, New Brunswick's noise-pop rockers Eric's Trip were one of the first east coast acts to gain the praise and attention of the all-mighty media and are the first Canadian band to sign to Seattle's Sub Pop records. Following a successful tour in support of the band's latest album *Forever Again*, Eric's Trip bass player and soon to be mom Julie Durbin spoke to *Discorder* about the band, the Maritimes, and why girls don't play lead guitar.

**Discorder:** Tell me about Moncton. Julie: It's pretty small, there's probably about 100,000 people. There's four high schools - one of them's french - and there's not really all that much to do. But it's the same thing as any city, you pretty much have to find things for yourself to do. Even when I go to big cities I don't find that there's that much more to do, except for there's more concerts. You still have to find things to do, just kinda entertain yourself. So it's pretty nice. I just found out it's the fastest growing city commercially in the Maritimes. I don't know what that means - if there's going to be more people or just more business. It's pretty OK.

**The media sort of leads us to believe that there's this "Maritime Scene." Is there? Is there a sense of community between the Maritime provinces?**

I think it's funny that they said all that because every day on every radio there's a music scene. If there's bands and there's people who go to shows, then there's a scene, right? I thought it was kind of funny that they made all this big fuss over it. Halifax is about three hours away from Moncton, and they're in N.S. And Fredericton, which is in New Brunswick, and they're about two hours away. But they're in the opposite direction, on the way to Quebec. There's bands in all those cities, and in the smaller cities so it's the same as anywhere else. Some bands in some cities.

**Do you have to take a ferry to get to the different parts of the Maritimes?**

You have to take a ferry just if you go to PEI. But they're building a bridge which I'm totally against.

**Why?** 'Cause it's only like an hour ferry ride and the bridge is gonna be really long. I'm not drivin' on it. There's no way. It crosses the Northumberland Strait and that's really strong current of water and in the winter they have to have ice breaker ferries because the ice is really thick. I just don't want to drive across all that.

**Are there earthquake problems?** Well, apparently there's a fault line. I'm just finding out all this stuff now. We've had small earthquakes. I remember when I was 10 or 12 there

was a small earthquake where all the stuff rattled on the walls and that was about it. We were like, "Holy, did you feel that?" I just found out, though, that they have a nuclear power plant at Point Lepreau, which is kind of close to St. John in New Brunswick, and I just found out that it's built on a fault line. Our drummer was telling me that, and I was like, "Don't they have any brains? I don't understand who designs these things. And they wanted to put another power plant in New Brunswick, so that would mean two and it's such a small province. We don't need two nuclear power plants; we don't even need one. Anyway, I think there's a fault line. I don't know, but we can do single with any label that isn't in strong competition with them. And if we ever want to put something out on Sub Pop, we just tell them and they say 'OK, just record it'."

**My friend who's in Fredericton said that there was a rumour that you're going to leave Eric's Trip.** Oh, no, no. No. Never.

**So we'll dispell any rumours now.** Yeah. No, no, never - I'm not quitting. I can't wait to go back on tour, but we have to take a little time off because I'm having a baby in December.

**Oh, wow! That's so exciting.** Yeah, I'm really excited, but it means we can't tour for a little while. We'll wait until next May or June.

**Will you bring your baby?** No. I think I'll leave it at home. I don't think I'll really want to have it around all the loud music. The father is definitely gonna look after it. I'm sure he'll be really excited cause you know how babies usually grow more attached to their mother because the mother's always with them. But I won't go away for more than like two weeks at a time. Unless we have to go across Canada which takes at least three weeks. I'm saying this now, like its gonna be really easy to leave my baby at home - I think that I wanna go on tour next year, but I don't know. I think that when it comes time to go it'll be really hard, but I do really like playing.

**What is Stereo Mountain? A friend of mine bought a Stereo Mountain t-shirt at your show last year and we were trying to figure out what it was.** Stereo Mountain... Well, the t-shirt

came out before the record. The record came out I think in July and it's a four song 7" with each of us doing our own song. *At the Moncton* is our own song. I have one on it. Rick has one, Chris has one and Mark has one. We sold out, but I think I'm gonna reprint it. I get a lot of letters for them. Stereo Mountain is also our studio as well.

**You guys have your own studio?** Yeah. We do all our own recording.

**Now, you have that "Warm Girl" 7" on Derivative. How does that work?**

Sub Pop lets us. I don't think we can do it. I don't know, but we can do single with any label that isn't in strong competition with them. And if we ever want to put something out on Sub Pop, we just tell them and they say 'OK, just record it'."

**Was it a hard decision to sign to Sub Pop?**

They gave us an offer first and it wasn't really all that great of an offer, so we turned it down. Then we played at the Sub Pop festival because they had invited us to play when they gave us their first offer and they still let us play after we turned it down. After that, I guess they still really liked us a lot so they made us another offer and we got to talk to all of them in person at the festival, rather than just one of them, and it was a lot better. We got to ask them questions and really talk. We weren't trying to get signed or anything, we were just gonna put out independent stuff. Then all of a sudden a label is willing to distribute our stuff worldwide and it's like, "Wow, okay." They'll pay you to record and they'll distribute it for you for free. Well, it's not free, but we don't have to worry about it. So that's fine. They're really great. They let us do pretty much anything we want and they don't make us tour. As long as we do a little bit of touring, I think that satisfies them. I hope. We're having a new record out in Seattle next week about our album. Marketing ideas. Seeing as we can't tour, we're gonna do some videos, I guess.

**What about your side projects?** You all have side projects, right? You have Broken Girl and there's what... Purple Knight and Moonsocket? Yeah, and Rick does a lot of solo

stuff, but he hasn't really released anything on a large scale. Ever since Eric's Trip started he's put out solo tapes but mainly his friends get them. He's really really productive. Chris has Moonsocket and he's put out a 19 song tape and he just put out a 7" with about seven songs on it. And I've just put out Broken Girl. All I've put out so far is my 7" and I think that when I get back to Moncton I'm gonna start working on an album.

**Do you remember your first show?** Yeah, it was on Earth Day. It was April 22nd or something. We had already put out two demo tapes before we played our first show. Our second show was the first one to be sold out. We were supposed to play outdoors but it was really raining, so they put it in city hall. It was so funny because we were really really loud. We were actually turned down quite a bit now cause we realized that it's really not that comfortable. And all of us wear earplugs now except for Rick - he still hasn't started but I'm hoping he will soon. I keep trying to talk him into it. Chris has been wearing earplugs for the last couple of tours. I only used to wear earplugs when I watched other bands and when I'd practice, but in Quebec City I wasn't wearing any, and half way through the night it just went "phewwww" and I couldn't distinguish any different sounds at all. So I said that I'd try earplugs for a while, and actually it's been working out really great. I can sing a lot better because I can hear everything. My grandmothers taught me. She's an amazing singer. She said that if you cover your ears, you can hear your voice in your head, and that's exactly what's coming out.

**Do you ever get nervous on stage?** Once in a while I'm really nervous and I feel really confident and comfortable, but it depends where I am and what the crowd is like. It depends who's watching. I get nervous just being around people. I'm being very talkative today, but I used to be really really shy. Chris was really shy too, when we first started playing he had to sing with his back to the audience. He didn't start singing till last year, so he didn't have any reason to look out or anything. Ever Rick last year was playing with his back to the audience, he'd put the microphone so he'd face away...

**Yeah, I remember that.**

Yeah. Actually, when I was in high school I used to like doing oral presentations, oddly enough. I was never really well prepared, but I could get up there and really talk about what I knew, which would never really amount to anything. I kinda wish I could do it now. I would really be a lot better. Yeah, I guess I'm not all that shy on stage. I'm more shy when I have to talk to people. But on stage they have to listen to me, so it's a lot easier. I guess that's why. I don't really have to make a whole conversation. I can just play.

**If you weren't in a band, what would you be doing right now?** I'd probably be working a lot more on my photos.

**You're a photographer?**

Yeah, I do a lot of photography. I did two years in college. I take a lot of pictures of people in bands and people we tour with. Not live shots, just like band photos of them just outdoors and when we're hanging around and stuff. Really editorial. And I like portraiture too. My time is divided between music and photography and drawing and stuff.

**Do you have a job back home?** I used to I used to work at Harvey's Hamburger...

**Oh, really?** I worked there for two years and when I tried to quit they were like, "Uh, you don't have to quit, you know," cause I could leave anytime I wanted to if we had to go on tour and stuff. So they were really great, but then I went on tour last July for like a month and I was gonna be going away in September to England and then away again in October-November so I thought that I'd better quit cause, I don't know...

**Are you a celebrity back in your town? Like do people stop you on the street and ask for your autograph?**

No, not in Moncton. Once in a while, well, actually, I was in Ottawa a lot visiting my boyfriend - cause he's living there - so I wasn't in Moncton very often when we

were on tour. I guess when we go to the mall. There are a couple of malls. There's Champlain Mall, which is like the main mall. We used to go there once in a while, like on Friday nights, when you don't do anymore; you don't go on Friday nights or Saturday nights. You can go during the day, or you can go like Wednesday night. When we used to go there sometimes junior high kids would come up to us and get us to sign stuff. Not very often though. It might have happened four times. Everyone else who comes to talk to us, they know us now cause they've talked to us so many times. They either are friends of their own or they've gone to all of our shows, so we know them or they're friends of our friends' brothers or sisters. Stuff like that.

**What about on tour?**

I guess in different cities. We don't mind when it's just people talking to us, it's just that when we're in clubs and the people are really drunk and they keep talking and talking and you just played your set and you're like, "Uh, gotta go sit down" and they're like, "Oh, but you guys are so great!" and it's like, "You're drunk, stop it, but even that doesn't happen all that often. It's not that bad. Usually people just talk to us for a minute and ask us where we're playing next. We can walk around a lot of places and you can kinda tell that maybe someone recognizes us, but..."

**They don't wanna invade your personal space.**

Yeah.

**What are your favourite bands?**

We really like Love & Life. They're an old band from this province. They're so amazing. And we toured with Cell. We played like nine shows with them. Arthur Lee, he's the main guy of Love, decided he wanted to tour again so he did a few shows, and the bass player of Cell got to play bass for Arthur Lee, like as Love.

**Wow.**

Yeah, so everyone was all excited when they found out. 'Wow, you met Arthur Lee, what was he like?' He

by megan mallett



was really nice. The bass player, he talked about it 'cause he's a really big Love fan too, and that's how he got the gigs. So that was really neat. Mark is a big Love fan and he was freaking out. We also like Redd Kroos, Dinosaur, My Bloody Valentine and those kinds of things.

I read in your press release that you are a cross between *Sehadoh* and *My Bloody Valentine*. What do you think of that?

I don't know, some people actually say they have our own sound. Which is really nice. They say you can kinda tell our influences but everything together has it's own sound, you know? That was really nice, I thought. But yeah, some people say that and I guess can see it, the acoustic stuff is probably kinda like that.

How do you guys write your songs?

We each write our own and then we bring them to practice, or we'll do a demo and then we'll play it for the other person and either they can make up their own part or we'll have a part made up. Either way, I think we're all pretty flexible. A few times Rick and Chris have collaborated.

So does the person who writes the song usually sing it?

Yeah, except Rick has written some songs that he actually wrote for me to sing, like in his hand he had me singing.

Is it true that you're working on something with *Low Barlowe*?

Well, when we talked to him last time we asked him to do some four track stuff, and maybe not put vocals on all of it, or do some with music and some with vocals and then send us a tape and we'll add stuff to it and re-release it on Sappy, which is my label. Because he was gonna do it, and one heard him do an interview with a Halifax station and he said he was trying to get around to working on it, but he's been recording and doing a lot of side projects as well. He told us not to worry. He just sent Chris a big package. We're supposed to make a single. He seemed really up for it when we mentioned it to him, so now we're just waiting for him to get it done. It might never happen, though, 'cause I think they're gonna start touring a lot.

What's his like?

He's really nice. He used a photo I took of him for the back cover of one of his singles that came out in January. It was the last singles of the month club ever for Sub Pop. So I guess only members could get it. But he gave me two copies and a \$50 cheque.

Holy.

Yeah, I was so excited. I wasn't planning on getting paid, I was just excited that he was using it, you know? So he was really nice about that. He just said that Sub Pop gave him some money and that was really to share it.

Wow, that was really nice. How do you know him?

A long time ago, like three years ago. I wrote him a letter and when I wasn't even expecting a reply, I got one. I said I was in a band, blah, blah, blah,

and then Chris wrote him and he ended up writing back. Then our friend Peter Holt in Halifax, who's "Peter", wrote him a letter and it said call me and he put his phone number. So Kath, Lou's girlfriend, said, 'Let's call him', so they did and they started talking on the phone a lot. They got to know each other really well and he got to know more about us and then he heard Eric's Trip on the radio and he liked it. Anyway, eventually he played in Halifax last year and we played together. Then we hung out with him all week, sort of on 'cause he was there for a week. Then when we played in Boston in November he came to our show and he looked at my photos and stuff and that's where he saw the photo I took of him in September at the festival in Halifax. I probably probably write him a letter. I have to write a lot of letters though.

Do you get a lot of fan mail, so you have to write?

Yeah, I write all mine back, but anything that goes to Eric's Trip doesn't really get answered. Before, when we'd only get a little bit of mail, we'd all keep up really good and before every tour we always made sure that all the mail got answered, before we left. Then we'd go on tour and have more when we get back. But then it built up so much when we were away last time and no one could find the courage to even start them. Chris already has enough regular writers that he has to write to and I get a lot of mail to Sappy records, so I always have to answer that. I answer everything that comes to my PO box, sometimes it takes a very long time and sometimes my Mom helps. We get mail from England and Wales and Spain and Australia.

So, tell me about Sappy records.

It's my label. Originally we started it to put out music by our friends that we knew would never get heard, 'cause a lot of our friends do really, really, really great stuff. We started it by putting out Stereo Mountain to make some money to be able to put out other stuff. We know that if we started with something we did, we'd probably sell them all on tour. The first release was the Stereo Mountain four song, and then the second one was Broken Girl, which is mine, and then Chris's *Messed Up* 10 song tape was the third release, and now his 7" single. So we're getting all our projects out of the way before we start to put out friends', I guess. That's about all that's out right now, so far. I'm gonna start working on putting out another 7" by someone, and then I'm gonna reprint the first two that were out 'cause people have been ordering them. I thought I was gonna do another Sappy single of my own songs, but Cinnamon Toast from Halifax said I could do one with them, so I think I'll do like two songs for them and maybe I'll work on a full length. I have to keep busy for the fall and since we're not touring and I really like playing, I gotta do something. Just before last Christmas I recorded like six songs, but I didn't put them out or anything. I sang - just me and my guitar and Rick mixed it as I was playing, so it sounds really nice. I kinda want to do a band thing. I want to start a band. I don't know. I have a

feeling if I started a band it'd still be the same people only we'd all be playing different instruments.

Did you start off playing bass?

No, I played guitar and Chris was on bass for about two years until he didn't want to play bass anymore and was gonna quit. He wanted to play guitar so I said rather than have to find a new bass player, I'd just go to bass.

Do you like it?

Yeah, I do like playing bass with Eric's Trip 'cause when I do my own stuff I play guitar. I get to have a little bit of variety. I'd probably be a lot better if I was on guitar, because I'm a better guitar player, but that's okay. I play enough at home. I'll play a lot more in the fall 'cause I know that I won't be doing much when it's winter. I really want to take the time to practice and get a lot better. At first I didn't want to play bass because of the whole bass player guy thing.

Yeah, I've noticed that.

I was like, 'I don't wanna play bass' 'cause at the time there was Kim Deal on bass with The Pixies, and Kim Gordon. There were quite a few girl bass players, even back then. I switched to guitar because I didn't want to be a girl bass player.

Why do you think girls play bass?

I think it might be because you don't have to play chords and chords are kind of harder to learn than to play bass. But I find that it's harder to be a really really good bass player than it is to be a really good guitar player.

Really?

That's what I find. But it's easier to be an okay bass player than an okay guitar player 'cause you have to learn to change all your fingers to do all your chords, and strumming's kinda hard to do. All my girl friends think bass is easier. I started a band with two of my other friends a couple years ago and I wanted to play guitar and the other two both wanted to play bass, so one of them had to pick and the one who started playing drums really hated it. She really didn't want to be playing drums, so eventually the band just stopped because I didn't want to do it anymore 'cause she really didn't enjoy it. But she wanted to play bass and the other girl wanted to play bass and my other friend wanted to play bass and I was like, 'Why are you guys all wanting to play bass?', but I guess they just like that instrument. The one who was playing drums is actually in a band now and they practice all the time and she plays bass. I guess that's what she really wanted to do. The rest still haven't really started playing bass. I don't know why it is. Maybe it's because they have boyfriends who play guitar. I think that a lot of times if a girl starts a band with her boyfriend, he's usually a guitar player, so...

Oh, right.

But Rick and I were going out at the beginning and we both decided to be on guitar and get a bass player. I didn't want to play bass. It's wierd, but it happens a lot. I don't know why it's like that. I really like drums. I have a drum kit. I practice in my room with my music really loud. My Mom used to say when I'd be out, she'd go upstairs and play my drums.

The first time we saw 7 Year Bitch was in 1990 when they were opening for the Red Hot Chili Peppers at the Forum. The gig was a good effort, but a little big for their briches at the time. The following year, the Seattle based band played the New Music Seminar to rave reviews and released their taping debut, *Sick 'em*, on CZ Records. Tragically came early in the band's career with the death of guitarist Stephanie Sargent, but Selene, Valerie, and Elizabeth continued on, recruiting Rostin Dunn on guitar and putting out their amazing new release, *Viva Zapata*.

Having just finished their cross country tour with Alice Donut, 7 Year Bitch are currently recording a song for the *Mad Love* movie soundtrack (they play live in the movie), and then it's back to the studio to write the new album.

We spoke with 7 Year Bitch's bassist Elizabeth Davis (with new guitarist Rostin Davis sitting in) just before the band played a grueling set at the Town Pump with Alice Donut last month.

Discorder: Where are you on your tour?

Elizabeth: I guess we're been about two and a half weeks; it's just over the midway point right now. We have four more dates in Canada, and then we go back to the midwest and the east coast. After that we have to drive all the way back from New York to Seattle with no shows!

How's the tour going so far?

I think that it's the best tour we've done. It's been the most fun. Every tour it gets better and better.

Do you get male groupies at your shows?

Yeah, we get male and female groupies. 'Groupies' is such a derogatory term, though. I think of them as fans.

If a guy is a big fan and he wants to show his appreciation then usually he'll do it by helping us load equipment, which is always welcome! It's not as over as, like, 'I want to have sex with the singer!' I, although in letter form it sometimes is!

So you don't get boxer shorts thrown on stage or anything?

No. We've had a couple of guys take their pants down, but that's about it. That happens at L7 shows all the time.

On to your new album, *Viva Zapata*. Are you happy with it?

I like all the songs a lot and I think it's musically advanced from the first album. It's different because it's a different guitar player - Rostin and Stephanie are really different in style. I think it could've sounded better, but you could always say that about a record.

Who did you work with and where did you record it?

We recorded it in Seattle with Jack Endino. We chose him because the album that we liked the sound of most was the first Nirvana album, *Bleach*, which he produced. He's also done some stuff with Mudhoney and Soundgarden. We were really into that style and he's a really nice guy, too.

You titled the album *Viva Zapata*. Obviously Mia's death had a big

impact on you?

Yeah. I mean, she was one of our best friends. When we first started we played all of our shows with Mia's band The Gits. Her death has changed all our lives irrevocably - not just because she was one of our best friends, but because she was raped and murdered. [On that night] we were all at this bar, the Comet, hanging out together and talking about the tour we were supposed to be doing together. Then we all went home from the bar and Mia was picked up and killed. As a result of that it's made us all a lot more afraid of familiar places. You never know - I mean, you know that every fifteen minutes someone is raped, but when it happens to someone close to you that's when you realize, 'This is a really dangerous place that I live in.' It's had a big effect on the whole music community in Seattle. Mia was beloved, a very talented and loved person. That's why we dedicated the record to her.

Are the fund-raisers still happening? (In support of the case costs).

The investigation is still pending and the Seattle music community has been supporting it completely. Nirvana was the first band to do a benefit for it. Since then all kinds of bands in Seattle have been supporting Mia's fund. Valerie, our drummer, started HomeAlone, which is a group dedicated to helping people defend themselves and to making people aware that they need to take self-defence, that they need to take precautions in their lives so that this doesn't happen to them.

In the song, "Hip Like Junk", you touch on the subject of drugs and drug addiction. Is that something that concerns you?

Yeah. I hate heroin; I'm sick of it, 'I'm sick of people doing heroin, I think it's cool. I've had friends die and friends who've ripped me off. It's stupid. I'm not against recreational drug use, because I support it. I smoke pot and I drink. But I think that heroin is beyond recreational drug use.

Reason: Selene likes to make the point that the song's not about Stephanie, but about the drug itself.

Was it a conscious decision to be an all female band?

No. We know each other from around and we all had never played anything, so we figured that we'd just jam together. You hardly ever meet a guy who just started playing. It seems like most guys have been playing since they were twelve! When you meet women (players), a lot of them have just started playing, and so that was the main reason why we all started playing together. We were all at the same level.

Do you feel that the media microscope has lightened up on your female musicians?

Sometimes. I think it lightens up and then sometimes there's a media rash on women in rock. Like right now there's the *Rolling Stone* issue and the thing in *Playboy* this month.

Playboy???

Yeah! This is how *Playboy* magazine describes 7 Year Bitch: "Gothic Vampire-fucking on the flames of tails of grunge!" It was a really poorly written article about all the musicians - and they didn't even say who wrote it!

7 Year Bitch  
by Steve and Mike





Bruce La Bruce is the Toronto film-maker that censorship bodies love to hate. His experimental Super 8 films capture some of the most marginalized forms of sexual expression - those regulated most severely in Canada's obscenity laws - and present them in contexts which are, usually, a little more gratifying than the powers that be would like to see. It comes as no surprise then that Bruce La Bruce opposes all forms of government censorship. Indeed, he challenges them head to head in his latest film Super 8/12, screened in Vancouver during the Vancouver International Film Festival.

**DISORDER:** Explain the concept behind Super 8/12 and the problems you've had with your previous films.

Bruce La Bruce: I was kind of inspired by the restrictions in Ontario that are put on artists and film-makers. Basically with film there are three different bodies that censor you. There's the Morality Squad, which is a division of the police, there's the Ontario Film Review Board, and there's the Customs people.

#### The Morality Squad?

The Morality Squad is a division of the police - they're the people who tried to bust Madonna's Truth or Dare Tour for obscenity. Apparently it's like a really cushy job that they give people who are about to retire so they don't have to go out on the street...

In other words they're all pushing sixty, so it's the version of morality that an approximately sixty-five year old person would have.

Right. And also it's a cushy job and they just sit around and watch porno all day and probably, you know, get off on it and everything. When I made my first feature, *No Skin Off My Ass*, the lab called the cops because they saw nudity and the Morality Squad wanted me to edit the negative of the film because they were offended by three scenes: bondage, nudity with violence and sucking of toes. They said you can lick the foot but you can't actually suck the toe. And now there's toe sucking on *Rosanne* and *McIntyre Place*...

But you were progressive for your time.

Yeah. I was on the cutting edge of shrimping, as they call it. Anyways, I sort of wormed my way out of that situation but then I had a couple of Super 8 films, *Slam* and *Home Movies*, destroyed at the border on the way back from London because there was a scene of, uh, bestiality. That was what they called it. [bull] It was actually... I had this visiting punk star staying at my place during an anarchist convention in Toronto and he was drunk in the bathroom looking at a groupie's pussy and this little pug dog of my room-mates licked his flaccid penis - like one little lick - and they thought that constituted bestiality.

Was this even a planned episode?

It was totally just a spontaneous moment that was caught and we incorporated it into this experimental movie in a comedic way. The other film, *Slam*, is composed of hardcore gay porno footage intercut with mosh pit footage that I took at a punk show, and I intercut them to a Carpenters soundtrack and they objected to -

- the Carpenters soundtrack.

To the Carpenters, yeah. So they destroyed the films and I got really pissed off and it really inspired me. I made a vow when I made *Super 8/12* that I would break as many of the rules as they make. On the customs form there's all these little boxes that they check-off: nudity with violence, illegal use of drugs and controlled substances, incest, and it used to be anal penetration. And so, for example, with incest I just sort of threw in this incestuous relationship between two sisters just because they said I couldn't. They made me be bad.

So is the purpose behind *Super 8/12* solely to get back at the censors or is there a story to this as well?

No, there's a very strong narrative. It's a loose remake of a Frank Perry movie made in the early seventies called *Plain As It Lies*, with Tuesday Weld and Anthony Perkins, and it also has references to Fellini's *8 1/2* and a bunch of other American movies like *Sunset Boulevard*, *All About Eve*, and *and taking Love*. The *Sunset Boulevard* reference is about an aging movie star instead of an aging Hollywood star - played by me - and this documentary film-maker comes along and is essentially making a film about me - my character - and exploiting my character and I think it's my big comeback. And actually she's just doing it to further her own career.

Now these videos that you've made in the past that you've had all the trouble with - how would you describe them? Are they intended to be erotic or are they art films or...

They were Super 8 experimental films. All my films, most of them, have been very comedic and based on humour, which censors have none - they don't have a sense of humour and they don't like anything in context. The famous old Censor Board rule in Ontario was that you could show in pornography an erection that was 45 degrees but no more than that. It was just this arbitrary standard. *Super 8/12* is very much about pornography and it's about the pornography industry.

In this case there is explicit sex, but it's not... I mean, I don't think there's anything wrong with gratuitous sex to begin with, but in this case it's more in a kind of context so I don't know why people would have a problem with it.

Right now in Canada we have justifiable limitations on freedom of speech and there are certain things which outline what is a justifiable limitation. But if you were put on trial to defend the meaning and the context of the stuff you make - I mean, what is your purpose in making it? - Cause obviously it's not to piss people off.

No, there is an element of pissing people off, definitely. I mean, I come from a kind of punk background. I made my original Super 8 films and played them mostly in punk clubs and stuff, so there is that element of just pure rebellion or something. I don't see myself as making films that present gay characters as role models for the gay community or public service announcements or anything. If you want to send a message, call Western Union, as L.B. Meyer once said. I don't feel like I have that kind of responsibility. For me, there's a difference between the artist and the activist and I think it would be very difficult for me to justify my work on that level. I know Ely Langer in Ontario, for example, the artist who has been charged under the new child pornography law, Bill C-128, for his depictions of child sexuality and of child sexual abuse and things like that - I saw the show and I thought [the charges were] totally ridiculous. But I guess to get out of the bind that he was in he was kind of forced to justify his work in this very kind of left-wing, doctrine way where he was forced to say that his work was made to do the public a service, to warn people of the dangers of child abuse and things like that, when actually that's not what his work is about. It's certainly not that simple, anyway. And you know, they just tried to ban *John to Eden* in Saskatchewan right, and they overturned the decision and they were saying that the sex is necessary to the development of the story and the characters or something, and I mean... I don't really understand why that would make a difference. Why can't you just represent sex however you feel like it?

What criteria do they use to determine when sex is necessary and when it's not? Exactly.

I assume that you're familiar with the Little Sisters case out here. How do you feel about the idea - 'cause this is all about customs and the censorship battle and in particular they're discriminatory practices against gay and lesbian erotica - is that something that you can relate to? Do you think they're harder on gay erotica than straight erotica? Yes, in a way, but I think it's a big problem with the left at this point. The Butler decision (See inset) was really lobbied by left wing feminists - Katherine McKinnon came up and lobbied for it - and this whole issue of pornography that is deemed as being harmful and that being the problem is, I think, really problematic because it's a very subjective thing. In Ontario in pornography you're not allowed to show a man coming in someone else's face, and I think that's a very subjective thing to say that that is harmful or that's degraded.

# BRUCE LA BRUCE

## THEY MADE ME BAD BY HEATHER KITCHING

ing because that's just sexual pleasure that some people enjoy. It's a fetish. I think it's really dangerous for the left wing to start to try to regulate pornography in that way. I mean, even the Butler decision has worked against the very people who would support it - Andrea Dworkin's books were stopped at the border on their way to Glad Day in Toronto and she's a militant left wing feminist. So I think that's a big problem. But sure, I think gay sex is still a very delicate thing for a lot of people.

Do you feel that in Canada we should have total freedom of speech the same way they do in the States, or do you think we should put some sort of limitations in place? No. I don't believe in any kind of restrictions of that kind. Once you make even one exception you're setting a precedent for imposing other kinds of restrictions and limitations and I just don't think that works. I do believe that there should be total freedom of speech.

Just to play devil's advocate for a second, just for example, that we've got

religious people on TV. They edit religious programming in Canada, but in the U.S. they've got Jerry Falwell going on the air saying that he'd like to put napalm on the protesters in the March on Washington. Here, if you do something like that on television against the gay community, which is working against us, we have legal recourse in terms of, you know, we can go to the CRTS and say, 'Look, this is hatred,' and they will take some sort of action, albeit not very much...

But does it do anyone any kind of service to edit those people and downplay the actual extent of their lunacy? Wouldn't you rather know what these people are? I think it puts you in a greater position of strength and also might tend to spur people more to action against those kinds of people to hear exactly how extreme their views are. I really don't think that kind of suppression does anyone any good. And also, it's inevitably going to be used against the left as well at a certain point.

R. V.S. BUTLER: IN 1992, RONALD BUTLER, OWNER OF A WINNIPEG SEX SHOP, WAS CHARGED WITH VARIOUS COUNTS OF POSSESSING INDICENT MATERIAL. BUTLER APPEALED ALL THE WAY TO THE SUPREME COURT, CITING HIS CONSTITUTIONAL RIGHT TO FREEDOM OF SPEECH, BUT ENDED UP LOSING HIS CASE.

THE PRECEDENT SETTING SUPREME COURT DECISION FOR R. V.S. BUTLER CONTAINED TWO KEY STATEMENTS:

- 1) THAT WHILE CANADA'S OBSCENITY LAWS DO VIOLATE THE CONSTITUTIONAL RIGHT TO FREEDOM OF SPEECH, THEY ARE A "JUSTIFIABLE LIMITATION" OF THAT FREEDOM AS OUTLINED IN SECTION 1 OF THE CHARTER.
- 2) THAT THE ELEMENT OF HARM SHOULD BE THE DECIDING FACTOR IN WHETHER OR NOT MATERIAL IS OBSCENE (IE. DEPICTIONS OF RAPE, SEX WITH VIOLENCE, CHILD PORNOGRAPHY, ETC.).

"YOU CAN LICK THE FOOT BUT YOU CAN'T SUCK THE TOE."





Do you think so? Because, for example, if you look at the gay community in the States it just seems like so much of their political power is wasted fighting bills that are tabled by the religious right which are intended to take away their rights, whereas in Canada the political power of the gay community is still in very forward motion. Do you think that the limitations on freedom of speech in Canada are maybe helping us out because Canadian broadcasters and the Canadian media are forced to take an equal stance and not to take a hate promoting stance?

Well again, I don't know that does anyone any good because, in a way, I think that really presents a kind of skewed version of the acceptance of homosexuality in our culture. It almost presents a kind of illusion of

freedom and progress - but at what price? The price is that you have to conform to a set of restrictions that are imposed by the government and certain kinds of unwritten codes of sexual behaviour or whatever, and I think that inevitably that kind of assimilationist movement - I'm not entirely convinced that that's the direction the gay movement should be going in at all. So no, I do think that there should be absolute freedom of speech in that regard.

**One more question: If we missed the film festival are we going to get to see *Super 8 1/2* again?**

That's an interesting question. I didn't even really try to distribute *No Skin Off My Ass* here, even on video, just because of the climate of censorship and intolerance. I had an American distributor, British, European and Japanese [distributors], but no Canadian distribu-

tor would touch it.

**Which is rather ironic...**

Yeah. But my American distributor does have Canadian rights this time, so it is possible, but the problem is finding some distributor who's willing to attempt to distribute it.

**Who's the distributor?**

It's Strand Releaseing.

So if we go into like Videomatica, our local alternative video store, and say this is available from Strand and we'd like to see it can you please import it or at least try to...

Yeah, definitely. And I think definitely it could find an audience here because the screenings have been selling out at the festivals in Toronto and Vancouver and I think there is an audience for that kind of work. So, by all means, man and woman those phones.



**"YOU COULD SHOW, IN PORNOGRAPHY, AN ERECTION THAT WAS 45° BUT NO MORE THAN THAT."**

## TROUBLE IN RADIODLAND: CKDU vs. the CRTC by Krista James



seize guidelines. These categories include still depictions of sex with violence and sex causing humiliation, and, until about two months ago, depictions of anal penetration. Little Sisters is arguing that these powers violate rights that are protected by the Charter of Rights and Freedoms; in particular, the rights to freedom of expression and equality.

This is not the first time a queer bookstore has gone to court over censorship issues. In 1986, Toronto's Glad Day bookstore challenged Canada Customs' refusal to allow *The Joy of Gay Sex* into Canada. Glad Day won its case, and in response to this decision Canada Customs amended its restrictions to permit, "goods which communicate in a rational and unsensational manner information about sexual activity that is not unlawful and which the illustrations are not gratuitous in nature," and materials "intended to provide advice on how the risk of AIDS and other sexually transmitted infections can be minimized." The gist of this is that safe sex material might be acceptable, but anything aimed at turning someone on probably isn't. And amendments aside, this hasn't stopped Customs from seizing obviously educational books such as Pat Califia's safe sex guide.

While there are similarities between the two cases, Glad Day and Little Sisters made different types of challenges: while Glad Day objected to the seizure of a particular book, Little Sisters is

challenging the whole Customs seizure process as being unconstitutional. This means that if Little Sisters wins its case then no queer stuff will be seized anywhere, at least until an alternate system is created to replace the old one.

My own reaction to the goings-on in court surprised me. From feeling my excitement over the fact that queer issues had made their way to the courtroom, sitting in on the hearings was a frustrating experience: there is something very distasteful about a room full of straight lawyers discussing queer sex in clinical terms. Even more frightening was the essentialism that was taking place in the courtroom. Queer writings have been reduced to queer sm.

This is said to say that s/m is a bad thing. My point is that while lots of stuff is being produced by queer artists and seized at the border, only s/m - the most radical and least defensible of queer writings - is on trial. In a way this reductionism isn't surprising because it makes the job of establishing the evils of gay press a lot easier: an s/m story is harder to sell to a conservative, straight legal system than vanilla lesbian sex (not to be confused with the ice cream flavour). But focusing on this one aspect of queer culture serves to reinforce misconceptions of queers as being all the same and all sex maniacs.

Queer community radio, like queer press, is also currently under siege. In 1993, CKDU, the Halifax campus radio station, produced a full day of programming titled *Gay Pride Day* entitled "All Day, All Gay." Both CKDU and the Canadian Radio-Television and Telecommunications Commission (CRTC), the body that issues community radio station licenses, received complaints about the pieces aired that day between 12:30 and 1:45 pm, which included Beth Brandt's poem "The Language of Desire" and a short comedy called "Lily and Christian" by Renee Peasey and Michael Weir. The complaint letter which seems to have had the most impact - unlike others it is cited in the CRTC decision - claimed that "the reference to gay sexual preferences was totally unacceptable."

In response to this complaint, the following restrictions were placed on CKDU's programming when it's license went up for renewal last Spring:

1. that warning messages be aired one week before a "special program" containing sexually explicit material, two hours before such a program, and every hour on the hour during the program, as well as immediately before any other programming that contains sexually explicit material;

2. that sexually explicit material shall not be broadcast except between 9 pm and 6 am in order to lessen the possibility that children, and others who might be offended by this material, are listening; and

3. that when an occasion arises where material to be aired may conflict with generally accepted audience val-

ues regarding such matters as vulgarity, profanity or indecent behaviour, the material shall only be broadcast if it is in the proper context, is integral to the theme of the program, and has worthwhile educational value.

What does this mean? It means that queer programming is essentially impossible. Anyone who works in community radio knows that the warning system stipulated in condition one is unacceptable: programmers of all kinds don't know what they'll air until a couple days before their show; and since volunteers often show up solely to air their shows it is difficult to hold them responsible for warning viewers at other times of day.

What is sexually explicit material? If it includes, as CKDU's complaint alleged, anything that refers to "gay sexual preferences", then condition two continues the marginalization of queer culture. Anything with queer content becomes by definition sexually explicit.

The reference to "generally accepted audience values" legitimizes homophobia and heterosexism. It means that if most people are homophobic, then queer programming will always be unacceptable. It means that prejudicial beliefs can dictate who has the right to speak, so long as such prejudicial beliefs remain the norm. It means that eradicating homophobia is not considered an educational project and speaking for the marginalized has ceased to be the mandate of community radio and the CRTC.

So we're a little bit scared out here in radioland. The restrictions not only affect CKDU's ability to produce good programming, it affects us at CTR too. If our plans are lodged against our queer shows we might be subjected to the same guidelines. In order to show solidarity with CKDU and protest the CRTC's homophobic guidelines CTR and other campus and community radio stations across the country participated in an event called Sex-In last month. On October 27 we aired four hours of programming, some of which discussed queer pornography and censorship issues and some of which overtly violated the CRTC restrictions.

We got no complaints that day. In fact we received calls of support instead. Rumour has it that during the protest Co-op (CFRO 102.7fm) radio received a call from a confused listener who asked, "Why the protest? GTR has this kind of stuff all the time."

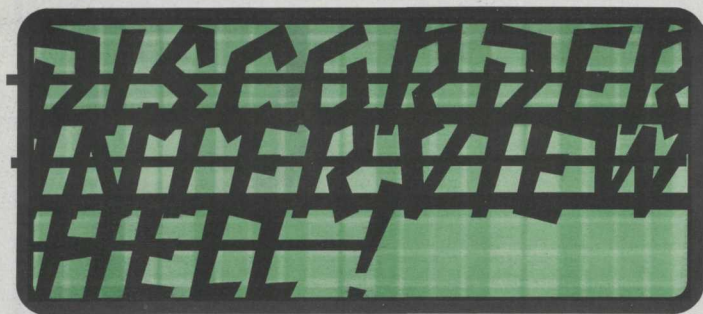
How people respond to community radio is important because the CRTC process is complaint-driven. This means that if no one were to complain about queer programming again, then the existing restrictions would never be enforced and no new homophobic restrictions would be re-imposed. But this also means that there is no objective standard: what's okay at your particular station is determined by the complaints that your station has received. Today this means that queer programming is acceptable in Vancouver, but not in Halifax. Sounds stupid, huh?

Officially, Canadian community radio has a real

emancipatory potential: after all, the CRTC identifies the goal of community radio as providing alternative programming not available in commercial radio and specifically to meet the programming needs of "the socially, culturally, politically and economically disadvantaged groups within the community." Community radio is also accessible. You don't need a degree or a lot of publications behind you in order to be expert enough to air your thoughts in radioland, and the existence of lots of different time slots means that there's room for diversity. Community radio is not a monolith: the volunteers come from different social backgrounds; we have had different experiences; we hold different opinions; we often disagree frequently on air. It's a lot less expensive too. Little Sister's legal expenses have already topped \$200,000, and this case, like all cases, has cost the government a lot more than it has cost the parties involved. Joining CTR costs \$20-\$38 per volunteer, and our annual expenses, which are subsidized by a direct levy off student fees, are less than the cost of holding one supreme court trial. Community radio stations are low-risk cost projects because they are run by volunteer labour and almost everything in their music libraries is provided by record labels and artists at no cost to us. So in general, as far as strategies go, community radio is a lot more queer friendly than the legal system is.

So if you support queer radio tell the CRTC. Write them a letter. Remind them of their obligation to give a voice to often-censored groups. Tell them that you want them to retract CKDU's new license restrictions - this would be the Glad Day strategy. Or challenge their complaint-driven process itself on the grounds that it lets a discriminatory majority silence the majority - this would be the Little Sisters strategy. And if you've got extra money in your pocket call Little Sister's Bookstore and Art Emporium at 669-1753 and give a donation to their defense fund. The struggle is happening on different fronts but these fronts are related: if Little Sisters wins its case and the courts declare discrimination on the grounds of sexual orientation to be unconstitutional it will be a lot harder for the CRTC to justify its homophobic programming restrictions. Radio protest and legal process aren't exclusive strategies for social change as long as the CRTC is trying to determine what we're allowed to say.

Keith Spicer  
Chair - CRTC  
Ottawa, Ontario  
K1A, ON2



Name of musician/band: **INSULT TO INJURY**  
Contact: P.O. BOX 21533 - 1850 Commercial Dr. Vancouver, B.C. Canada V5N 4A0

Is your name still Insult to Injury and if not, why not? And what's your new name?  
No. There are many Insult to Injury's in this world. One (whom we met in Chicago) are scary bald-headed tough guys and one is in bed with Sony, so to avoid confusion and pretend that we have a bit of originality, we are now called... (from roll please)...SUBMISSION HOLD.

Who are you and what do you do in your band?  
Andy: I play bass, minor yelling, dumb jokes, U.I. report card forgery. Spike Anarkie: I masturbate, loaf, collect welfare, dumpsterdive, play guitar and sleep in an old van. Oh yeah, dodge creditors. Calvert: Drums, constantly searching for employment (and not wanting to) - king of lame excuses. Jen: The brains behind this whole damn shooting match.

Describe your sound in 25 words

or less  
Hellhammer cover band using medieval Hungarian folk music instruments. And that spells P-U-N-K. Punker than you.

Is Wozzle the perfect naked ambassador of Vancouver?  
No. Who's Wozzle? Why? Spike Anarkie is the king of the naked frontside-boneless. (See attached photo. Those are the old N. Van bowls.)

Do you have any opinions about the east side vs the west side?  
East Van is just better. We have a skatepark, Trout Lake, Wally's, the P.N.E., Kingsgate Mall, arson, S.P.C.A. thrift store dumpster, not to mention at least a siege a week. Compared to what... UBC? West Fourth Ave? Point Grey? Hah! No contest. Besides, we're afraid to go west of Main St. after dark.

Do you have any good stories about the Niagara Falls?  
When I, Andy, was working in Niagara Falls (I was also born there) at the Maid-of-the-Mist (a tourist boat ride) a dead guy came floating down the river. He had been trapped behind the falls for three days, so he was all bloated, battered and

turning green.

What do you hate?  
People who can't or won't take time to listen to an opposing viewpoint. People who are unable to see themselves as others see them and try to make positive changes. Empathy, we think, is a good thing.

What do you love?  
Garlic.

How many tattoos are there in 1 to 1 in total?  
43 tattoos, 26 body piercings and 1 brand, and that spells P-U-N-K. Punker than you!

Do you have many suggestions for a new job for Terry David Mulligan now that he's leaving MuchWest?  
Teaching thousands of Canadian children to read after years of poisoning their minds with worthless mind numbing rock videos. Or used cinema taste-tester.

Why do people shoot people outside your shows?  
We played in East L.A. and someone got killed before the show about 50ft. from where we stood. Someone got killed after that same show across the street. A loose-nut with a gun killed a guy in front of the bowling alley we played at in Chicago. Why? We don't know but we wish it would stop. Or perhaps we're so hard that we bring out the animal in some of our more impressionable fans. Body count: 3. (3 too many.)

If God is dead then who should we worship?  
Well, we're punk, and we're broke. Green day? Sonic Youth? Offspring? Broke? Huh?

Is 1994 really the year that punk broke?  
Well, we're punk, and we're broke. Green day? Sonic Youth? Offspring? Broke? Huh?

What's the most important thing

we should know about your band?

Our music, our band, is our vehicle for expression. We're not on our way to fame or fortune, we do-it-ourselves. None of us are professional record producers or booking agents. You don't need any higher power to do things for you and the great thing is: Anyone can do it. We won't play shows that people under the drinking age can't go to. Preaching to the converted? Perhaps, but what if bands routinely played shows that women or people of colour couldn't go to? Why should kids be denied music, why should kids be denied something that is inherently part of the culture of youth? This is very important to us and we won't start playing bars to land a record deal or to get out rent money, that's just a cop out. (Other bands: Do what you want, we all have our own reasons and agendas for why and how we do things.) D.I.Y. and ALL-AGES-ALL-THE-TIME...it just makes sense.

Name of musician/band: **TRISTAN PSYCHONIC**  
Contact: P.O. Box 57347, Jackson Station, Hamilton, ON, L8P 4X2 phone: (905) 632-1905 fax: (905) 662-1392

Who are you and what do you do in your band?  
Mark: guitar & vocals  
Pandy: guitars & vocals  
Wool: bass  
Ross McLochness: drums

How long have you been together as a band?  
Things really began Sept. 10, 1993 when we acquired Ross McLochness after he went missing from the stage of raw kings Spinal Tap.

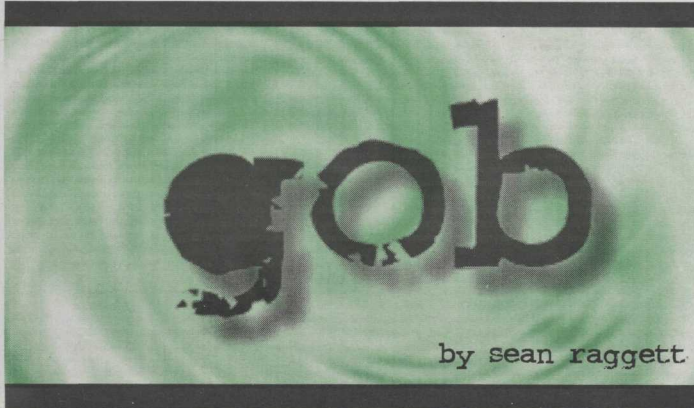
Describe your sound in 25 words or less.  
Donut-rawk.

Have you released anything and/or do you plan to release anything soon?

Not yet half a year old, Vancouver's Gob has already amassed a growing collection of scenester fans at their energetic shows, a successful west coast tour, t-shirts, and a self-titled CD on Positive Records. Impressed by their motivation and drive, not to mention their fast, power-punky stylings, I spoke to Kelly (bass), Patrick (drums), Theo (guitar & vocals) and Tom (guitar & vocals) about Gob's recently completed tour, Shindig, Positive Records and the secrets of the band's success so far...

Who is here from the band Gob?  
Patrick: Uh, everybody. There are four of us in the band; we're basically a two guitar four piece. Two guitarists sing.  
Gob competed in Shindig. How was that?

Tom: Well, we played a really cool show but we didn't win the night or anything. It was lots of fun. I thought we did great, but we came in second, actually. I think we were a little too radical for the judges.  
What types of music influence Gob?  
Patrick: Well, I'm the oldest in the band, so I went through the early punk sort of scene back in the late 70's and early 80's and a lot of my influences came from bands like Husker Du and Minor Threat, D.O.A., The Subhumans - bands like that.  
Theo: Personally, me, I had a feeling for punk when I was a bit young, but it didn't grow on me until about a year ago, almost. I've always liked it, but it finally came out. For influences I've always liked Screaming Wasted - well, I guess not always, but NOFX turns me on. I don't



by sean raggett



We have a CD on Sonic Unyon Records and we are on a 7" called *Small Is Later* and a CD compilation called *Not If I Smell You First*.

Are you contenders for *Sassy* magazine's Cute Band Alert? NO!

How come you're not on the *Elvis Monday* compilation? Our religion prevents us from playing on Mondays. Actually, the bands on that comp. have all played many times for William New, whereas we have only have only recently befriended Sir William. Perhaps he'll ask us to be on the next one.

How old are you? Old enough to buy pornography and smokes.

Name all of Charlie's Angels. Real names: Kate Jackson, Jaclyn Smith, Farrah Fawcett Majors, Shelly Hack & Cheryl Ladd.

What's your favourite kind of Tim Horton's donut? Mark: Chocolate Dip Ross: Chocolate Glazed Sandy: Apple Fritter Wood: Walnut Crunch

Does anyone go to bar shows in Hamilton? Yes! Thousands! They like their beer and donuts.

What are the best/worst things about Hamilton? Best: The kids are alright! Worst: Tumor ridden Hamilton Harbour habitat.

Have you ever played in Olympia, No. but if someone books us a show there we'll play.

What's the most important thing we should know about your band? We are perfecting the unyon flavour sound and we're trying to sell the recipe to Tim Hortons.

know, there are a lot of great bands. Kelly: I like really fast, aggressive music, something that's heavy and has melodies in it too. You have excellent shiny sparkly boots and you have an excellent shiny silver guitar strap. Did you paste those on yourself? Kelly: No, I got them in San Francisco when we were on tour in the States. You tour?? Kelly: Yeah, we toured in California. It was awesome. Did you have a name for your tour? Kelly: Denny's \$1.99 Grand Slam Tour. Did you go all the way down the coast? Pat: No. We just made it to L.A. Tom: And our van broke down so we... Pat: ...had to hightail it home...

Name of musician/band: UN-EVEN STEPS  
Contact: 5527 Hastings St., Burnaby, BC, V5B 1R2

Who are you and what do you do in your band?  
3: bass  
Michael John Macmillan  
Symon: guitar  
Angela Rancourt: guitar  
Joe Bodner: drums

When did you form?  
Yesterday bordering on tomorrow.

Describe your sound in 25 words or less.  
Wishing youth while feeling age. Soft Hard Loud Quiet Slow Fast Usually 4/4 Major Chords Minor Chords Diminished Chords Hardly any 7th Chords Melodic.

Have you released anything and for do you plan to release anything soon?  
*Cactus Eye 7"*. Planned CD release for January or February on Step and a Half Records. Lots of tapes.

Where in Vancouver are you from?  
The subway in Vancouver on Earth 2.

Do you have any good stories about your municipalities?  
Prince George has Mr. PG. Dawson Creek has the Mole 'O'. Hamilton has Tim Horton's. Joe's dad used to be and adalpersen in PG. We know lots of loggers in PG. Did you know that a feller bunched costs \$600,000? We love the smell of three pulp mills in the Fraser. Taxes paid for by Strathairn. Northwood Pulp and Paper is built on the best agricultural land in PG. and is the first mill on the Fraser. The Nechako is the best river to swim in - Kemano sucks!

What's the worst job you ever had?



Trimming carrots, baling hay, workin' in a gas station, AMPM in Price George, Senior Frogs, Boston Pizza in Dawson Creek was fun. This new 486 I'm staring at has its moments. Sukanna Valley Construction Camp in 1983 - December 40 below zero stimulates parasitoid memory functions. The Royal Hudson sounds cool but it sure pumps out the smoke.

Would you pay \$27 to see 54-40 at The Breakers?  
No, but I'd drink beer at Gene Kiniski's next door. We'd rather see April Wine.

What's the best live venue in Vancouver?  
The Anza Club. Malcolm Lowry Room.

Describe your worst gig experience.  
Singing with no monitor but a de-

layed echo bouncing off the back wall and trying to harmonize. Joe Bodner making Bruce Allen jokes at the Town Pump was more fun.

What's the most important thing we should know about your band?  
That Jesus is lord but Satan loves you.

Band name/musician: AGENT RCMP  
Contact: 1030 Mathers, West Vancouver, BC, V7T 2G2

Who are you and what do you do in your band?  
Const. Dave: guitar and part time spy  
Agent Rob: bass and part time spy  
Agent Porage: drums and part time spy

How long have you been together?  
Three and a bit months.

your tour?  
Theo: Well, there's this book put out by *Maximum Rock 'n' Roll*, it's called *Book Your Own F&M 'n' Life*, and, um, basically there's a listings in alphabetical order for all through North America. Anybody can acquire the magazine if they send out for it. It's been out for awhile, actually. The listings in there are basically for that type of power-punky-power-pop or whatever you want to call it type of music. I just contacted other people, got other phone numbers and got contacts. That's about it, I guess. So do you think you'd be interested in helping other bands book their tours?  
Theo: Well, you know, sure. I'd like to, actually. I kinda find that there's a lot of bands out there that almost don't, we can help other bands for some reason. It seems like it, but

Are you named after the Death Sentence song "RCMP"?  
No, but the song defines the quintessential 80's spy. P. Puke told us he'd be our companion if we called it Agent RCMP.

Are you contenders for *Sassy* magazine's Cute Band Alert? Absolutely.

Describe your sound in 25 words or less.  
We like to think that 10% of the population can extract a fraction of the fun we have from it. Ya know, Ween and Beck and shit.

Have you released anything or do you plan to release anything soon?  
No, but we hope to have a basement 4-track release before December. Here's hoping. We basically hope we are worshipped by every highschool girl on the North Shore.

lot.  
Kelly: It's a little bit more aggressive and a little bit faster. Tom: We're going to be recording again soon because even though the CD is fairly new, it's not really new to us since we're only like five months old. So how far do you want to go? What is success for Gab?  
Patrick: A paid for tour. Tom: I wanna open for Aerosmith. Tom: I don't know, success doesn't really matter as long as we're happy with what we're doing. I'd like to get paid for what I do. What ever comes after that... Patrick: One step at a time...

Why were you banned from playing on Halloween '94? They were intimidated by our highly professional negotiations and couldn't come up with the correct amount of cash, we couldn't waste our time on four figures.

What's the North Van hardcore scene like? Are you afraid of the Bad Boys Club?  
After extensive espionage, Agent RCMP has come to the final solution that the North Van hardcore scene is like a festering saddle sore. We fear no one.

What does Bad Religion stand for?  
About seven albums, the guitarist from Circle Jerks and a couple of tours.

Gob play with 12 Eyes. Spinach and Seamen at the Anza Club on Friday, December 9th.

October 18th, 1994: Another Tuesday, another Shindig, another showcase of Vancouver's finest. Celebrate the moments of yer life.

The Flu (not to be confused with The Phew, another Shindig hopeful) were the first band of the evening. At first, this four piece popped and rolled and alighted into everyone's heart - a promising start to the evening. Unfortunately, by the third song most of The Flu's tunes started to blend together like one big used car advertisement and my mind began to ponder such intellectual questions as, "How come we don't see Grinace on McDonald's commercials anymore - did he get fired or did he die?" and "Wasn't Grinace a he or a she monster or was she a monster at all?" This did not speak well for The Flu in the "entertaining" category. But hey, to their credit, those guys can really play - one song, over and over again.

The next band up, Gok, must have the strongest forebrain muscles in the Lower Mainland. These guys had chops! Fast, loud and more... Nice harmonies in the vocals, good solid skate tunes à la Twelve Eyes and Propaganda and about 200 beats per minute. Where do you go from there? I really liked the la la lyrics.

Truly one of the best bands in Victoria and probably one of the best bands there ever was, The Papillomas was the final band of the night. The moment they took the stage I felt uneasy and agitated, as if I was transported back to the first time my mother sent me to Sunday school while the rest of my family slept in. Something big was going to happen, and I had to face it alone in an ugly pink dress. Maybe it was the obvious sounding college "rock", maybe it was the references to Ted Nugent, Chaka Khan and Def Leppard, maybe it was lyrics like "I'll cut your hair in front and grow it in the back! I'll do anything just to get you back!", or maybe it was just the beer. Whatever it was, The Papillomas spewed the truth and they were really, really good. Also, they looked like the type of guys who weren't afraid to cry in public.

Well, call me crazy, but a Shindig review without the results would be like a Reese's Cup without the chocolate: kinda nutty, n'est ce pas? So the ending to our tale is as follows: The Benevolent and All Knowing Judges from the Land of the Barstools bestowed third place and three magical sheep upon The Flu, second place and a golden tin of mystical mutant plaster to Gok, and first place and many back rubs to Papillomas. They all lived. See ya Tuesday! [Alright, alright, nodds at the editor please - it was an accident. The winner of the October 4th Shindig was Marmalade.]

Jacqui Touchette

October 25, 1994: Twas a dark and stormy... No, really, it was! Perhaps the wind and rain were part of the reason there was only a sparse crowd on hand for this particular week's edition of Shindig. It was a pity, too, because there were some fine performances, and more stylistic variety than usual.

First up was Orbit in Bloom. Their line up of tunes consisted of a fine melange of pop-oriented melodies and most of the songs had killer hooks to keep everyone's interest. The band's stage presence was a bit



weak, but that is something that will improve as experience sets in. And even though I could have done with-out the cover of "Crystal Blue Persuasion", the rest of the crowd seemed to enjoy it.

Second of the night's artists was Marjorie Cardwell, with perhaps the most interesting performance of the night. Her band consisted of herself on acoustic guitar and her husband David on electric and acoustic guitar. Together they played a captivating mix of folksy tunes, starting out with a slow number which failed to grab the crowd and then playing progressively better songs to the growing audience interest. Cardwell's unique Irish accent and charm certainly made people smile. It was an excellent folk performance that was, unfortunately, showcased to a rock crowd.

The last of the evening's bands was Squeaky. Another great sounding band, they put out a slow melodic wall of noise that reminded me a lot of Jale. Their stage presence was a little lacking, but I suppose you can't really do too much jumping around when you're playing slower tempo tunes. I felt also that their sound didn't really vary enough - too much of one style. Overall I felt they were very good and perhaps with a little more variety and energy can become great!

Now for the winners. In first place and sounding very at home on any college radio station was Orbit in Bloom; second place went to Squeaky; and last, but certainly not least, was Marjorie Cardwell. It was definitely one of those evenings when judging Shindig was tough work!

Terry Holland

November 1, 1994: Yes, the belly buttons were plentiful this post-Halloween Shindig, yet it was the puffed blend of humour and grace that brought Meow their first place position (milk for everyone!). A glimpse at the evening:

First on stage, Green Room were the only band to bare no flesh on this night - a pity as they were hand-bellied little young bucks. Oh well... This judge distinctly heard the strains of Dr. John's "Right Place Wrong Time" during the first song, and son, I'll tell ya it wasn't so bad. As the band glided through a funky, tight, tight, tight set of head-bobbing tunes, each song continued to sound both familiar yet original. These boys deserve to open for J.J. Cale next time he toils through town.

Yow! Meow certainly had a gimmick and played it to the hilt. The trio was colour coordinated in Pretty Pink, Powerful Purple and Lotta Lime (fake) fur suits revealing legs and bellies galore. After the jaws finished dropping in the crowd

(oh, about five songs into their set), the audience was putty in Meow's paws. They bashed, they howled, and they even played a ballad. Surely any Railway Club member is now history.

I wished so hard that The Phew would be the garagey-hair-in-the-face-cool-rocking experience that their name implied. What promise! Anyhoo, it was not to be. I'll admit The Phew were actually pretty good, with a creative lead guitarist and female (belly button display!) vocalist leading the group. However, their progressive modern rock with psychedelic/ethnic twists thrown in became a bit tiring, due in part to the band playing much longer than scheduled.

The evening proved to be a delightful tonic to soothe my Halloween-rattled bones and help me believe in the power of rock music once again.

Mrs. Beeman

November 8, 1994: When will I ever learn? The difference between being fashionably late and just making it on time at The Railway Club is the difference between snagging a cosy little booth in the corner and being sentenced to stand against a very crowded wall with your view of the band obscured by a shoulder and a head with a very BIG do (that should be a don't). Word is out kids, Shindig is THE place to watch friends rocket straight to rock'n'roll glory, or to crash'n'burn into the alternative abyss (Wann't that the name of the last Soundgarden CD). So get there early or be banished to the wall.

I thought it was "The Doldrums" at first but luckily their music and their name had no connection to this term for endless boredom. The Dendrons (as in Phylla) reminded me of one of the Wall Street papers, with the red line that goes up and down. First song: great! It quietly sneaks up, and then BANG! It reminded me of "Blister in the Sun". Next song: Doody doo, la de da, hey look at the train, it goes round and round, just like this song! Third song: again, rocking like only a three piece can. Up and down, all throughout their set. At one point I turned to my friend and asked him if the second last song reminded him of a Pixies song. He shrugged it off, only to be tapped on the shoulder by another acquaintance and asked which Pixies song The Dendrons were playing. Some good tunes and interesting vocals, but they didn't hit the mark with half of their songs.

Not to be outdone in the self-deprecating name department, The Insipids took to the stage and held my interest both musically and visually. While the "sounds like Shadown Men, Mudhoney, Randy Rhodes" comments abounded, I felt

as if I was watching a great rock 'n' roll "Who's Who" jam session: Is that Paul Westerberg on guitar? Is that Tad on centre stage? I didn't know that Robert Plant could play the drums. Why did Martin Short dye his hair black? Okay, I know that Martin Short isn't a rock god but...

Anyway, with their solid playing and great stage presence, The Insipids had the audience in the palm of their hands. Three words: Guitars, guitars, guitars!

The last band to hit the stage was Spiritual Heroine. With two guitar players, a bassist, drummer and a violin/key-board player, Spiritual Heroine seemed to be hitting off more than they could chew. They could play, just not together. Too confusing and maybe too inexperienced to pull off



such atmospheric music.

Well, it was a real nail-biter but when the results came in it was a photo finish with The Insipids in the lead, followed by The Dendrons in second and Spiritual Heroine in third. So, once again, heroes were

made and broken in the great arena that we call the rock'n'roll stage.

Jacqui Touchette

November 15, 1994: The Railway Club wasn't even half full when Bushytails started this edition of Shindig with their forceful brand of power pop, but it was a rather cold and bleak November evening after all. These guys have been around forever in various incarnations, the latest being Heatmiser. Not extremely original, but entertaining nonetheless.

Next up was Down Corporation. They accomplished the remarkable feat of pulling almost all of the Railway patrons to the front of the room - including the regulars - but, I have a feeling that I missed something. I just didn't "get it". They played sort of industrial-gothic-eighties-ish music, and the lead singer spewed out unintelligible mutterings in an amazingly deep growling voice. Definitely an acquired taste.

The last band of the evening was the Muscle Bitches. Wow. They were punk rock. They played so fast no one could keep up. Down Corporation may have attracted everyone to the front of the room, but it was The Muscle Bitches that they all stayed for. And even though their set was a bit too long, the audience hung on to their every note.

In the end, The Muscle Bitches came in first and Bushytails and Down Corporation tied for second place.

Allison Meyers

# Shindig FINALS!

Semi-finals Round 1 Winner  
Underwater Sunshine

WITH THE WINNER OF ONE OF:  
ROUND 2  
Orbit in Bloom  
Grover Fur  
The Papillomas

ROUND 3  
Meow  
Muscle Bitches  
The Insipids

Plus the ever-popular jokes for beer!

Friday, December 16  
at The Starfish Room





Happy Holidays, everyone!

**YOU CAN'T STOP**  
the DOCTOR!  
**ON SALE THIS MONTH:**



SUB POP holds our hands and brings us

**ZUMPANO** - Wraparound Shades- 7" \$3.94

Also available at Track, Zulu, Sam's, HMV Robson

P.S. Scratch sale day will be THURSDAY, DEC. 29!

**SCRATCH**  
311 A CAMBIE STREET  
VANCOUVER, B.C. CANADA V6B 2N4

# FREE SNOT OF JESUS!!!

buy the cd! get the STICKERS! wear the T-SHIRT! feel the SNOT!  
phone the PRAYER LINE! live the LIFE! be one of us... today!!  
24 HOUR FREE PRAYER LINE (604) 268-9952 or (503)768-4001  
in canada if you r local groovy record store doesn't have them  
the "FREE SNOT OF JESUS" cd, get them to order it for you  
from "CARGO", or in the u.s.a., order through "CAROLINE".  
write to us with your THEOLOGICAL QUESTIONS or PROBLEMS...  
we'll answer them for you...  
of this (see below) ad, and CARTOONS etc. T-SHIRTS are 100%  
cotton, x-large black or white (specify) of the ad design.  
send \$14.95 (cash only please!) send \$5 for GENUINE PHEGMATA

## INTERNATIONAL SECULAR ATAVISM

**BOX 1776  
STATION "A"**

**VANCOUVER, B.C.  
CANADA V6C-2P7**

(SCRIBE Z-HARVEY-OSWALD-27-2)

**FREE SNOT OF JESUS**

WOMEN OF OUR LORD & MESSIAH

SCIENTIFIC FACT

**JESUS**

"CHRIST"

SCIENTIFIC PROOF



BIBLICAL PRINCIPLE

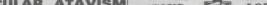
**LORD OF  
LORDS!**

CELESTIAL PRINCE

1000 YRS DOLLAR LONG

**INTERNATIONAL SECULAR ATAVISM**

IN CANADA: BOX 1776 STATION "A" VANCOUVER, B.C. THE CITY  
OF D.C.A.A. VA. BOX THREE, PORTLAND, OREGON 97201



**INTERNATIONAL  
SECULAR ATAVISM**

**BOX 69243  
PORTLAND OREGON  
97201 U.S.A.**

**(SCRIBE J.B. ORTHO-PRIAPULUS  
METAQUINCUX)**



# collectible SPOONS THEIR GREATEST HITS



**14 HITS  
AVAILABLE FOR  
THE FIRST TIME  
EVER ON CD,  
INCLUDING:**

**"Nova Heart",  
"Arias & Symphonies",  
"Old Emotions",  
"Tell No Lies",  
"Romantic Traffic"  
and more!**

MCA

MUSIC  
CENTRE

• ROBSON ST.  
• WILLOWBROOK SHOPPING CENTRE  
• COQUITLAM CENTRE

**Hear Here  
HMV**

• RICHMOND CENTRE  
• GILDFOUR TOWN CENTRE  
• PARK ROYAL (NORTH MALL)

## CiTR Mobile Sound



**Call us for your next event- 822-3017**

## by Sean Raggett



Last month I mentioned that Vancouver is evolving into an excellent place to catch fine underground musical happenings. If you are relatively uninitiated as to what this fantastic city has to offer your hungry ears, then head down to the Starfish Room on December 16th for CiTR's Shindig! finals. Since September, local bands have been competing at the Railway Club for recording time (plus other stellar prizes), so this is your golden opportunity to witness tomorrow's talented local superstars in their tender adolescences.

### LOCAL DIRTY

Recent Sub-Pop signees **Zumpano** return from their North American tour in early December, with a full length due in January. The boys will be supporting their sensational labelmate **Jale** (with their first ever West Coast date) on December 3rd at the Starfish... **Superconductor** are busy recording their hot new double concept album. The duo out of hiding are **Mystery Machine**, who have been producing a new record with Glen Reely (54-40's *Smiling Buddha* Cabaret album).

The person responsible for the Vancouver's punk listings line (684-PUNK), Randy O'Grady, is busy organizing all-ages shows at the New York Theater with his partner **Wozzie**. Apparently, the space will no longer present **Loins**, **Econoline Crush**, **DDT**, **Another White Male** & **Sludge** perform December 9th... **Ex-Blast** Pop owner **Claudio** is now working at Scratch Records. Say hi to **Scotter** at the Comic Shop on Fourth. **Roughage** is releasing a full length CD on Scratch Records next month. The project is a collaboration of Japanese noise all-stars, including **Merzbow**, **K.K. Null** and members of the **Boredoms**. **Adled** by **Nimrod's** **Zav Ascher**, **Scratch Records** also recently re-released a **Sun City Girls 7"** that has been out of print for two years... After a temporary summer hiatus, **Food Not Bombs**, a volunteer collective which serves vegan food donated by local food co-ops, is emerging once again to feed the hungry people of Vancouver. This no-nonsense, no-propaganda outfit previously gathered on Saturdays at Oppenheimer Park downtown; please contact **Trump House** at 872-6719 for more information about new meeting times for this worthwhile cause. And see you at the **Food Not Bombs** benefit band featuring **Decays**, **Black Kronstadt**, and **Agent**

**R.C.M.P.** at the Southwall mid-December... During the **Che/Candy Kid/ly** to **H/ouse** of **Commons** punk rock show **Crocodile Traffic** Nov 19, the **Dunderheads** announced they are looking to add a guitarist to their current three member lineup. This show also marked the first performance of **Vancouver's Submission Hold**, formerly **Insult to Injury**: "same band, same people, same songs". The band even had **Submission Hold** stencils ready for the occasion... The tenth issue of **Flush** fanzine will be released on December 28th, and in celebration **Ten Days Late**, **M-Blanket** and guests will perform at the Southwall anniversary bash at the **North Van Rec Centre**. Just in time for Christmas: **Horrific Christmas Music** a 4-song cassette of festive songs with cuts from **The Goblins**, **Sister Lovers**, **Speedy Bug** and a special surprise, was released November 25. The cassettes are packaged in Christmas card boxes.

### DEMOS!

**Chris Houston** - 'New Demo Tape 1994' Chris is still crooning in fine form on this new ten song collection. I'm not sure of the musician line-up here, but considering the twanging guitar-picking I'm hearing I'd have to guess that **Mr. Alex Varty** is still involved. The first song is a suggestion that one find a field somewhere and run through it, chowing down on all the locusts one can find, and "Colostomy Bag" is sure to be a classic in rest homes everywhere. Another four-star feeding from the man who brought you "Surfing on Heroin". **DS**

**Damp** - "A Sailing Song/Lost Herd Alive" While this may not be the most accurate comparison, certain features of the song on the **A-side** are reminiscent of old **Klaatu** from the mid/late 70s, maritime references notwithstanding. A classy pop song with a great vocal hook and bright harmonies. The **B-side** is a ska workout that doesn't have quite the elan of the other song. **DS**

**Disturbed Company** - "Cabin Fever" Every now and then a tape comes along that literally forces you into the groove with its lippy rap and infectious samples. Dis is one of them. Two guys from Victoria charming out acid-soaked hippie with plenty o' props to the old

school. The stuff on this 12-track incentive cassette (produced by Scott Henderson, of course) is like nothing you ever heard before, from its 70s TV-show theme rip-offs, right down to some fly ambient effects between songs. **DS**

**Glove** - "All You Need" Local veteran **Marc** (not **Marc Stewart** from the pop group **Maffia**) is now giving the team-playing approach a shot with his new quartet. With psychedelic bubblegum influences reminiscent of his previous work, some of this material has a tinge of Floyd-ish latter day **XTC**. The three songs here are sugary smooth Beatlesque ear candy, so I wouldn't expect spontaneous mosh pits to erupt at **Glove** gigs. Good with coffee, though. **DS**

**Biophobe** - "Pimpled Eggs" I like these guys! I wouldn't necessarily want to know them, but then again looks/sounds/noises/smells can be deceiving. Caved up in the teeming metropolis of deepest, darkest Surrey, these three men and one woman scratch away at the hairy underbelly of rawknurle with claws out and tongues in cheeks - and not necessarily their own. Religious devotees may be offended by "Song Singing Church Freak," but only if they can decipher the growling **Willen** vocals used to such effect on this and other songs on the tape. Eat your pimpled raw. **DS**

**Trevor Jones** - "Legs and Drags" **Trevor Jones Arntzen** (brother, or something like that, of **Holly Arntzen**) has even more local longevity under his belt than either **Marc Stewart** or **Chris Houston**. (And like **Mr. Houston**, he has a vinyl release - *Trevor Jones*, circa 1987.) There's a lot of **Bowie** in his vocal inflections, but that doesn't make him a pretender. The band chugs along nicely (most of them are his brothers, apparently), while **Trevor** tries things with his windpipe not previously attempted by peoples of this continent. This is self-indulgent that - unless it gets a wider release (e.g., CD, vinyl) - stands a chance of being stifled. Look for the tape in your local trashy record store. It's got a naked man on the cover. **DS**

Some more new local releases for your Christmas shopping pleasure: **Breca's Area** self-titled cassette; **Cinnamon** - *Weird Planet* cassette; **Bolt** - *Phylam Fleasch* cassette; **Bottom Feeders** - *Up Yours!* cassette; **Sister Lovers** - *Give'r* cassette; **Ombud** - s.t. CD; **Prof. Zao** - *Hong Life Mask* cassette; **Audio Graffiti** - s.t. cassette; **Muscle Bitches/Vampire Fruit** - "Save My Nymph" - pl 7"; **12:20** - *Butchers*; **Toxic Garden** - s.t. cassette; **Ngoma** - *Culturally Modified Stone CD*; **Zumpano** - "wraparound shades" 7".

Thanks this month to **CiTR's** demo director **Dale Sawyer**, who will be regularly submitting local reviews, and to my fellow pin-wrecking posse, **Disorder Hell**, at the **Commodore Lanes** every Wednesday.

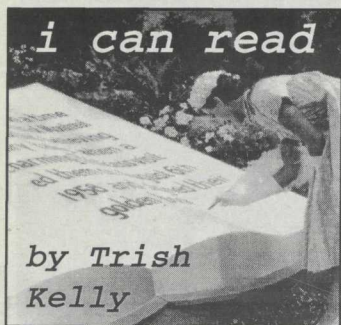
Local releases may be forwarded to:

"Vancouver Special",  
c/o Room 233 - 6138 SUB Blvd.,  
Vancouver, BC V6T 1Z1.

Gossip, trash and scenester dirt may be rushed by fax:

Attention: "Vancouver Special" at  
822-9364.





I'm having trouble concentrating on this my column right now. Have you ever had one of those months when you hate everything and can't do anything about it? Good, I'm glad I'm not alone. I feel like writing a hundred page zine, but somehow I'm afraid that doing that wouldn't even come close to what I need, and for me, zines have always solved all my problems. It is kind of scary when my only coping mechanism doesn't work.

As yucky as life can be, and it, zines do help. The reading selection for this issue provided me with a few

chances to escape into someone else's reality for a few minutes. This is what I consider a good escape because when I come out of it, I am usually a little more grateful for the life I have: A lot of people have it worse than me.

#### Angst #4

(8.5 X 11; 12 pages)

This is the first issue of *Angst* that I have seen, but I do remember one of the writers, Lucifer, from *Havoc* zine. The spacious layout works

well with the heavy content: censorship and our less than perfect judicial system. Also included is an L.A. math exam and 9/21 training. Send one dollar to: PO Box 88547, Surrey, BC, V3W 0X1.

#### Cherry #5

(6 X 10; 40 pages)

Um, the cover says "For Adults Only", so I gave it to my mom. She flipped through the pages quickly, dropped her jaw on the floor and ran out of the house screaming something about the word of Satan. When I ran to the window, I saw mom standing in the drive way, arms raised high above her head, cackling as my issue of this porno-conic blew on the ground in front of her. See, mom is a "good Christian", and as much as she believes that women were meant to serve and obey men, she isn't really for this sort of thing. The cover looked like an Archie comic gone porno and I'm not really too sad it is gone. (Dept. CP, 320 Riverside Dr., Northampton, MA, 01060.)

#### Douche #4

(8.5 X 11; 24 pages)

How anyone could get this much into a single issue, I will never know. Well, actually, I guess if I'm smart I can figure it out. Not caring what direction is up probably helps these three girls pack it all in there. A very good glue stick and a lot to latch about also helps when one is laying out a zine. Send a nice stamp or something to: 18028 - 63rd Ave.,

Surrey, BC, V3S 6W8.

#### Geotux #16

(8.5 X 11; 24 pages)

*Geotux, Geotux!* This zine has been around since I was like, sixteen or seventeen! And they have been around because they are getting better all the time. I actually read the whole issue now, whereas before I'd just skim it quickly. The effort that goes into this zine is obvious from the good layout, the quality printing, and the refreshing departure from reviews into the realm of the personal. Funk as heck, and proud of it. Send these people two dollars at: 297-810W Broadway, Vancouver, BC, V5Z 4C9.

#### The Holy Bible #6

(8.5 X 11; 12 pages)

From the satirical "How to Achieve Punk Rock Status" (to the very serious pieces on rape and Christianity), this zine manages to maintain a theme of intelligent analysis. The graphics can be funny and the free trade quotes are just horrifying. Send these boys a buck at: 515 - 916 West Broadway, Vancouver, BC, V5Z 1K7.

#### The Nerdy Grrrl Revolution #2

(5.5 X 8.5; 56 pages)

Some zines are funny, like you almost pee yourself it is so good.

Some zines are sad and you want to cry. This zine is just really important. It is so important for us to examine things. I am glad that this zine talks about white privilege, because it is so easy to pretend that we are all so liberated and non-racist. We are not and even if you are one of the progressive individuals who is against racism, it is still important to examine our privilege. No matter how oppressed I feel by the male dominated music scene, there are so many more people who have it worse than me. It deals with a lot more than that, but this is an issue I felt a need to bring up. Send a dollar and stamp to: 120 State NE, Olympia, WA, 98501 USA.

*Some Dumb Girl* (4 X 5.5; 22 pages)  
Each page of this zine has a little clip of a conversation on it and each one of these seems to be a very strong memory for the author. It has the feel of a flashback in a really tragic movie. Send a stamp to: 8 Louis Ave., St. Catharines, ON, L2M 2N5.

#### Sometimes I'm A Pretty Girl #2

(4.5 X 5.5; 32 pages)

Simple graphics and difficult feelings compliment each other perfectly in this zine. This issue focuses more on fathers and other males than the first issue did. It is a good read and I'm sure that you will be able to relate to something in here. Send one stamp to: 2024A East 1st Ave., Vancouver, BC, V5N 1B5.

#### Rampage #2

(8.5 X 11; 14 pages)

Kay, so every zine talks about music and I think I'm doing a good job at ignoring that aspect of zines.

Other than reviews, this zine includes a cool poem called "When Your

Dad is a Misogynist", a really shocking story or account. Send a dollar to: 6266 Starfield Cres., Mississauga, ON, L5N 1X4.

#### Schuff #1

(8.5 X 11; page 20)

I guess some people are just immersed in punk rock. I can't ignore the music aspect of this zine because that is what it is - a music zine. Punk, punk, punk - Oh, oi, oi! It also includes excerpts from *Terminal City* magazine and a *Soupous* interview. Send two dollars to: 7110 Westminister St., Powell River, BC, V8A 1C5.

#### Vague #3

(8.5 X 11; 24 pages)

Lots of coverage of the Vancouver scene - there is more than one you know. This zine covers quite a few. Included in my copy was a lovely postcard of a pot leaf. Poetry and a piece on the yucky part of Vancouver. Send a stamp to: 969 East 10th Ave., Vancouver, BC, V5T 2B3.

In closing, the sizes are Trish Kelly guestimates. Thanks to the people who wrote and please keep it up. I want to make this big, baby, so help me out. Take Care.



**NIRVANA**

**\$7.88** cassette

**\$12.88** compact disc

**UNPLUGGED**

**IN NEW YORK**

**14 SONGS**

**THE ENTIRE LIVE ACOUSTIC SESSION**

featuring

**ABOUT A GIRL, ALL APOLOGIES, COME AS YOU ARE**

**MCA**

**YOUR TOTAL ENTERTAINMENT CENTRE**

**a&b sound**

Vancouver: 550 Seymour St. 722 V.W. Media Bn.  
South Vancouver: 2122 E. Hastings  
East Vancouver: 2122 E. Hastings  
Richmond: 4260 Highway 10280-1558 St.  
Burnaby: 641 Tinto St. 9 Commercial St.  
Vancouver: 425 Lane Ave.

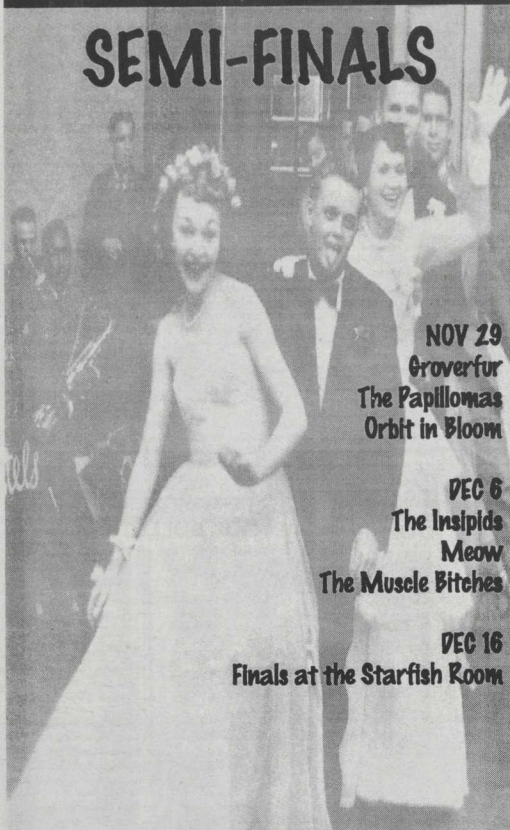
**DON'T WASTE YOUR BULLETS!**

Advertise with Discorder and zero in on your target.

call Kevin @ 822-3017 for more info

# SHINDIG

## SEMI-FINALS



**NOV 29**  
Groverfur  
The Papillomas  
Orbit in Bloom

**DEC 6**  
The Insipids  
Meow  
The Muscle Bitches

**DEC 16**  
Finals at the Starfish Room

Come on down to the Railway  
• 572 Dunsmuir Street  
Check out hot local bands every Tuesday  
Plus the ever-popular "jokes for beer"

greenhouse  
studios

RECORDING  
STUDIO

BY

Heritage Content  
Productions U.S.A.

BOOTS

downtown  
sound  
studios

TURTLE  
RECORDING

WARRIOR  
RECORDING

mushroom  
studios



## FINALS CHAOS!



Last day for '94  
is December 19th.  
Git yer sorry ass  
back January 3rd.



SIGN UP FOR STRESS REDUCTION 101  
daily at the PIT PUB!

S.U.B. SONIC

Thursdays

LIVE

at the

PIT

BANDS START @ 9:30

LIVE BANDS EVERY  
THURSDAY NIGHT!

**ADMISSION IS FREE!!**

DECEMBER 1st

DAYTONA  
with  
S.F. ENVELOPE

DECEMBER 8th

NO FUN  
in a special  
holiday show!

NO SHOWS UNTIL  
JANUARY 5th  
See you then!

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511





## REAL LIVE ACTION

**NAKED AGGRESSION**  
M-BLANKET  
INSIPIDS  
WORK TO RULE

**Croston Traffic**

**Tuesday, November 15**

Work to Rule kicked off this ultra punk D.I.Y. evening with some fast ska-like tunes; double vocalists made for a special treat. Apparently, there is going to be a revolution happening at a rally near you. Ultimate socialist propaganda was dished out and eaten up by PC punks.

Insipids rocked. They play sorta garagey-surf-rock 'n' roll.

The third band of this crazy punk rock marathon was Victoria's local

heroes M-Blanket, who are brisk like Crimphine with Jawbreaker-type vocals. They are energetic with their smarts and nimble changes.

The headlining band was Naked Aggression, who ripped shit up. They've changed their line-up again since their last trip up to Vancouver, but they were still fast, talented, angst ridden and political. They sound a bit like Insult to Injury - or maybe I should say Submission Hold. The pit was friendly and full of lots of studs and crazy No gelatin hairdos. Loyal fans sang with Kirsten into her mic. A good time was had by all. Punk is not dead.

Sid

### CORROSION OF CONFORMITY CRANKSHAFT

**Town Pump**

**Friday, November 4**

Friday night. Town Pump. The place was packed to the bar. Pretty scary crowd too. C.O.C. brings out the best of them - tattoos, shaved heads, long hairs, whatever. They wanted a fun night out and that's what they got!

The opening band was already on stage when we arrived. They were half way through their set. Eye Hate God was... stuck at the border. Lead Pipe Cinch was - no, the border guards were tugging at their shorts as well. Crankshaft! Pleasant surprise. Crankshaft played hard and the crowd responded. There was moaning and there was applause - for a local band, a nice night to see.

By the time C.O.C. got on stage everyone was rarin' to go. The pit erupted the second that C.O.C. exploded into their first song! Mike, C.O.C.'s original bassist/vocalist, was back. Tell ya, Woody was playing his guitar like the extension it was! (Just ask anyone who stood up front.) Reed on drums and Pepper fronting and playing lead guitar (he & Woody shared the honours) rounded out the original C.O.C. line-up. Hell, Pepper had originally tried out as lead vocalist for the band and now here he was, and doing a damn fine job of it too!

Overall it was an entertaining gig. You could tell that C.O.C. were glad to be back on the road again. The crowd was with them, air gui-

ters and all, from beginning to end. Their set drew on songs from the *Animosities* days (featuring Mike on throat), the politically driven *Blind* album and, of course, songs from *Deliverance*. C.O.C.'s newest release on Columbia Records.

We laughed. We cried. We got our money's worth!

Steve & Mike

### EVERCLEAR PLUTO

**Starfish Room**

**Thursday, November 3**

There's something about travelling to a show by transit in the rain - and forgetting my earplugs to boot - that tends to lay rotten soil from which critical nastiness is likely to grow.

That said, Vancouver's Pet didn't exactly capture me. The singer/guitar player was pretty wicked on the guitar but his voice sounded exactly like J Mascis mixed with Brad Roberts. Now that may be a good thing, but with the added frustration of technical difficulties, it was an unfortunate combination.

Luckily the fabulous Pluto were up next to expertly lift my spirits. This is such a damn cute band; not only do they produce truly cool music, but they have a good time doing it and their enthusiasm tends to infect the entire audience with a kind of right-on feeling. They make me dance, man, and as they pumped out sugary rock songs about girls and shit, I noticed that my sentiment was shared by many others in the substantially sizeable crowd.

Right now Pluto is on an eight week tour to San Diego where they're sure to snag hundreds of new fans.

I know that I was not the only one who was disappointed by the brevity of Pluto's set, but no worries 'cause once Everclear began the Starfish was rocking again. From Portland, these three guys were just beginning their eight week tour and seemed to be in a rush to move on, but they still played a very satisfying set. They rocked my soul, they tickled my fancy, they lit my fire. They really did. I love their sound, the singer's voice, the way he moves - wow. A good groove, and it put me in such a great mood I didn't mind the bus ride home.

Megan Bot

### POND

**SNFU**

**TEN DAYS LATE**

**Starfish Room**

**Saturday, October 29**

Damn the Starfish Room and it's lousy intolerable sound! Damn it to hell! It's just a shame that such a potentially great line up was, while far from ruined, substantially weakened due to the damned acoustic system at such a potentially cool venue.

One of my favourite all girl bands - slightly drunk as they may have been - Ten Days Late were kickin' it live. Having recently returned from Manitoba, where they were touring with the likes of Down By Law, they seemed to be doing very well. In December they'll be on the road again, this time heading south.

I was elated to find local heroes!

skate-thrash punks SNFU up next instead of the scheduled What Chiefs (only a slight alteration in line-up - just add Mr. Chi Pig and a different drummer.), because I am less familiar with the latter's material. In my opinion, the five (sometimes six) members of SNFU stole the show. They jumped, danced and maintained a sky-high energy level while delivering a first rate performance. I would've been lovin' it even more if I wasn't wincing uncomfortably at the lousy sound. Anyway, they made up for it by satisfying me with classics like "In the First Place" and "Time to Get a Futo", as well as plenty o' hits from *Something Green and Leafy*.

Eons later (One last complaint: All the bands took far too long to get up. Grt.), Sub Pop's Pond were up and soon were inviting people to dance with them on stage. In no time, the drunk and naked korders took over - some crazies even stole the mic and sang entire songs so poorly that all I could do was think, "What the hell...". It was interesting enough to watch, but if you can seek a quality Pond performance that's just not what these guys had in mind. Oh well, a good time was had by all... but I'll say it once more just for spite... it's a shame about the sound.

Megan Bot

### THE FIGGS

**SMALL**

**Starfish Room**

**Tuesday, October 25**

It was a dark and stormy evening, but a few courageous souls dared to brave the elements to catch two of the finest bands on the road at the moment: The Figgs and Small 23. Who knows, maybe everyone was at Shindig, but for whatever reason it was a shamefully dead night at the Starfish Room.

Small 23 (or Small, as they refer to themselves) opened. In my humble opinion, it was a mistake. Not that the Figgs were bad, but Small 23 were so good that the 'honour' of headlining should have gone to these guys. They rocked like the Replacements, they clunked like the Super, and they thundered like Buffalo Tom. A solo vocalist was sometimes accompanied by a second, resulting in raw but powerful harmonies. This, combined with the band's unfiltered energy and active stage presence, impressed me like few bands have.

The Figgs followed Small's 45 minute set with songs and a performance that I can best describe as lucky. I mean that in a good way; they were kind of tall in stature and song quality, yet loose and fumbling at the same time. As a band, the Figgs were excellent - very cohesive and intuitive, yet not constrained to straight rhythms. Rhythm appeared to be their forte; throughout the songs there were bass lines reminiscent of a baritone, carrying if not leading them from start to finish. The drumming was also a standout. The best songs featured percussion that was sometimes very fast and sometimes slow, often within the same song. It was when the drums would lay into a straight 4/4 that the Figgs were at their weakest. It didn't matter

though, nor did the weather outside I had just seen one of the best shows of the year.

Brian Wieser

### JOHN LONGHI

**WENDY-O-MATIK**

**LISA TAPLIN**

**JENNIFER JOSEPH**

**Black Sheep Books**

**Sunday, October 23**

Spoken word is rare in these parts, so this travelling troupe of poets from San Francisco - on tour promoting the newest book from manic d press called *Signs of Life* - were warmly welcomed.

The setting was a small, cozy bookstore packed to the gills with a diverse crowd awaiting the afternoon's entertainment. When the readings started they were lapped up like a thirty year goose through its milk teeth. The display of approval after each segment was sincere and loud, but the obvious hits were Wendy-O-Matik and John Longhi.

Wendy read from her book *Lose Rage*, put out by manic d press. Her words are as good as from the gut and I, along with many of the other women, felt moved by her powerfully compelling voice and her words of life. Having spoken to Wendy earlier, I know she is into realness, sharing and communication. This really comes through in her work; she bares part of her soul for her listeners.

John Longhi spoke of lighter things and, with his wry humour and wit, was probably the room's favourite. People were trying to contain their giggles throughout his highly amusing short pieces from *Bricks and Anchors* and his other book, *Rise and Fall of the Third Leg*. His style of writing is highly addictive.

Lisa Taplin and Jennifer Joseph are the editors of *Signs of Life*. Jennifer's piece was excellent; she spoke about the importance of the quietness in reading a book amidst this hectic technology-oriented society. Lisa read a short story called "Aidan" about a creepy punkie roommate she had. Both are contained in the new book.

*Signs of Life*, is something necessary to our subculture; texts are more permanent than zines. The volume presents underground writers in a usually and compactly within a D.I.Y. framework. Other contributors, besides those featured at the reading, include such greats as Aaron Comesthus, Ayn Imperato, and Mary Sleaner (the latter of the illustrious Slut Burger). *Signs of Life* is a lovely salad of comics, poems, and short fiction, and it represents our generation in a way the media could never do. As my friend Ms. Thorpe said, "It's fuckin' excellent!" (For a complete catalogue, send \$1 to: manic d press, PO Box 410804, San Francisco, CA, 94141, USA.)

Corral

# TERROR OF TINY TOWN



**TERROR OF  
TINY TOWN** C.D.s NOW AVAILABLE!



23 DISORDER



**MR. RIGHT & MR. WRONG**  
Mr. Right & Mr. Wrong, or is it  
One Down and Two To Go?  
I just don't know  
(Wrong Records)

The brothers Wright (NoMeansNo) have summoned the powers of their alter-egos, Mr. Right & Mr. Wrong, to release a list of songs deemed unsuitable for mass consumption via any of their previous albums as NoMeansNo and The Hanson Brothers. None of the songs were re-recorded for this release; instead, the album offers excerpts from throughout the entirety of the band's existence, starting in the late '70s when they recorded their duets on a 4-track in their mother's basement. There's a bit of everything you have

and haven't heard from this band before: fast punk, '70s rock, art rock, epic melodies, classical, show tunes, acoustic blues etc. etc. A bulk of the songs sound like they were recorded along with the late NoMeansNo album, *Why Do They Call Me Mr. Happy?*, so there's still a plenitude of great bass, drums and Mr. Wright's 'savage yet tender' vocals and lyrics.

If you're a fan of NoMeansNo, beg, borrow or steal this impromptu time capsule as soon as you're mentally prepared. If not, stay the hell away from this pretentious, arty-farty man's boy bullshit attempt at rock 'n' roll.

Steve DiPasquale

**ZEKE**  
*Super Sound Racing*  
(IFA)

The one word that comes to mind after listening to Zeke's *Super Sound Racing* album is inbreeding. I don't know if it's the image conjured up by the name 'Zeke' (over all wearing, greasy haired, tobacco spitting, etc.) or if it's the fact that almost all of the 20 songs (with an estimated time of about 25 minutes!) on this disc sound pretty much the same. For some that may be the end of the Zeke discussion, but I happen to enjoy that one (x20) song! Zeke will surely become darlings (if they are not already) of the whole DragPunk/Underground scene with their slot car racing, Mopar loving, beer swilling, one minute and 47 second fuel-injected punk rawk, where lyrical content and musical ability take a back seat (preferably in a Chrysler) to the more important issue of whether the music is fun or not! With Zeke, much like slot car racing, it is!

The Reverend Norman

**ARCHERS OF LOAF**  
*Archers of Loaf vs. The Greatest Of All Time*  
(Alias/Cargo)

I hate EPs, especially when they're really good. With five songs combining for a total of 17 minutes, this just isn't enough A.O.L. I want more. More. MORE!

All the usual ferocity, melody and dual guitar wanks are here, spread out over several audio pieces which are more than songs. The first cut, "Audioaware", and the fourth, "Revenge", are entities unto themselves. Not tidy, prefabricated songs, but blocks of noise and adrenaline that should not be con-

fused for songwriting. As for the more traditional sounding tracks, they don't disappoint either.

I'm sure this whole EP thing has got something to do with record company plots to increase fans' impatience for the next release. This is a curious move, however, if the Archers are, as rumoured, soon to move to the big leagues with Geffen. I just hope that their deal calls for full length CDs only.

Brian Wieser

**RYUICHI SAKAMOTO**  
*Sweet Revenge*  
(Elektra)

Ryuichi Sakamoto's name graces the cover of this album because he produced, sang, played all the keyboards and arranged the computer programming. However, a cornucopia of artists have contributed to *Sweet Revenge*, including J-Me, Holly Johnson, Roddy Frame and, supplying the fantastic drum beats, Towa Tei.

As for the music itself, the album begins with a disturbing instrumental: the piano flows effortlessly, but the background noises grate on the nerves and all of the male vocals have a flat, nasal quality to them. "Regret" is the first standout song, and it's clean vocals and smooth drumbeat should make it a dance favourite. The title track is hauntingly beautiful and is characterized by Sakamoto's wonderful keyboard playing, as well as by a live string section. Unusual, but certainly well among all the computer wizardry. "7 seconds" is not a Neneh Cherry remix, but rather a troubling ballad which appears to be about prison rape. Regardless of it's meaning, the song's imagery is both powerful and moving.

Not just another album for anyone who is into good drum beats and computer sequencing, *Sweet Revenge* has a lyrical quality that makes it stand out against the regular offerings of corporate America.

T. Wong

**VARIOUS ARTIST**  
*You Got Lucky: A Tribute to Tom Petty*  
(Backyard Records)

When I turned 20 back in 1990 I went through a hasty 'grow-up-now' phase. The embarrassing lows of this phase were rampant capitalism and patent shoes. The dubious 'high' was a greater exposure to the most mainstream music I'd ever taken my punk rock hat off to, namely George Thoroughgood, Billy Joel and Tom Petty. I actually went as far as to take a limousine to a Thoroughgood show before I blinked my eyes, shook my head and realized that the foul group of 'newly matured' peers I was with was now trying to sell me on Yes and Steely Dan.

*You Got Lucky* wallows in the hokey abyss that was Tom Petty, but it is done with a modicum of taste and imagination. There's no 'L7' doing a rock'n'roll blasting of "Refugee", there's no Gin Blossoms doing an even more lifeless version of "Waiting in the Hardest Part", there's no New Bomb Turks doing an ultra meahad take on "Yer Jammin' Me". I even have favourites that I play again and again, "Nectarine" and "Fig" being the best examples of the updating of that quiet little hicks' library. Yet another tribute album to prove that every yob had a couple of good songs.

Janis

**SKATENIGS**  
*What a Tangled Web We Weave*  
(N/A)

A little apocalypse, a little primitive drum beat and a little dissonance. *What a Tangled Web We Weave* isn't bad enough to be mercilessly torn apart; suffice it to say that the *Be-Working Cocks and Pigface* do it better.

Janis

**DEVOID**  
*Songs of Mass Destruction*  
(Svenska Energy Records)

I picked up this CD because I was in the mood for something heavy and intense, and what's more intense than mass destruction? Not this album, unfortunately. There's nothing here but friendly synthesizers and the kind of distortion that wouldn't even offend Tipper Gore.

While Energy Records is a Swedish label, I'm not sure where the duo who make up Devoid come from. Judging from their appearance and their names, I would venture to suggest that they're English, but that would be unfortunate since there would then be no excuse for the crappy lyrics (If they were Swedish they could claim they were still learning English). It's not the ideas expressed that bug me - I appreciate songs about greed, hell, revolution and religion; rather, it's the total lack of creativity in the way they say it.

The same goes for the music, which sounds like a mix of Depeche Mode and Nine Inch Nails with a bit European flavouring. I do like industrial/rock/new wave crosses when they sound original, but this doesn't. And the singer's voice only intensifies the monotony, if that's possible.

M O D E R N A U R A L T E X T U R E S F R O M

# TintyMusic

## Weightlessness: Of Contemplation & Distraction

(tintcd2)

It came crashing  
Flow  
Mindblocker  
Suspended in disbelief  
Mind the gap  
Another brief manic phase  
Weightlessness  
In a funk

Tinty Music  
P.O. Box 85363  
Seattle, WA 98145-1363  
tntmusic@halcyon.com

TO ORDER, SEND CHECK OR MONEY ORDER FOR US\$14 EACH PPD  
TO THE ADDRESS AT LEFT. FOR VISA/MC ORDERS (\$&H WILL BE ADDED) CALL  
THE CREATIVE MUSICIANS COALITION AT 1-309-685-4843, OR SEND E-MAIL  
TO A1MCMC@PAN.COM. MAY THE TINT BE WITH YOU...



72 minutes of  
music occupying  
the space  
between art &  
observation  
©1994TintyMusic



I won't rule this album out completely: If you enjoy the music of the aforementioned bands and you're not yet sick of 80's-style drum machines, buy this. Just don't hold me accountable.

*Shirley Dindar*

#### VARIOUS Hey Drug City (Drag City) Rock Stars Kill (Kill Rock Stars)

Two essential compilations for lo-fi hipsters everywhere...

*Hey Drug City* contains fifteen different tracks of loosely structured noise-pay-bills-by-filting-their-records albums, almost everyone of them a dead ringer for either Pavement or Royal Trux. But sweeping generalizations aside, this is a spiffy disc. Desert Storm and Snop have two of the best tracks on the album, the former being an enthusiastic vocal romp about God knows what (but damn if I wasn't shouting along), while the latter's is a poignant ode to faked orgasms.

There are a few uncharacteristically funky tunes, particularly "199(7)1", a low-down, dirty grinder by Mutatis, and "Funky Future Train, a cheery swinger courtesy of King Kong, but for the most part the songs all have a distinctive Drag City flavour to them. And as for the songs that are actually by Pavement and Royal Trux, they're just fine. In fact, Pavement's "Nai Clinic" is better than most of their last album. Check it.

What the hell Kim Gordon (Sonic Youth) doing on a compilation which claims to feature "23 Bands That Don't Want To Be Rock Stars"? And with a track called (but, thankfully, bearing no relation to Bay's) "Feed The Tree"? Hmm...

Not quite as heterogeneous as *Hey Drug City*, *Rock Stars Kill* is a lot less post and a lot more punk, with songs ranging in style from the grating and obnoxious brut rock of the Tourretes to the oil of old school sounds of Rancid to the hillbilly howdown that is Grouse Mountain Skynede's "Pretty Polly".

Two real stand-outs come from perennial Olympia faves Team Drench and Kathleen Hanna (Bikini Kill). Hanna's track, "I Wish I Was Hitt" (apparently written by a fourteen year-old Olympia lad who is left uncredited), is a strong contender for my feel-good bit of the year: "He's got six different flannel shirts/Arrows, not thongs/He even understands the words to Pavement songs..." Sigh.

Also excellent are tracks from Starpower, whose "Megabot" is curiously reminiscent of Sloan's "Underbelly", Mukilteo Fannies ("We Are Not Your Entertainers"), and, because I'm such a sucker for cheery keyboards, Fifth Column ("Detox Killer (Frantic Thriller)"). Tasty treats for the whole family!

*Les Vegas*

#### THE FALL-OUTS Sleep

(Super-Electro)  
So yeah, there's a new Fall-outs record out. And yeah, once again, like their past two long-players, it's totally fucking brilliant rock'n'roll music. What'd ya expect more, that they were suddenly gonna lose it or something? Nuh uh, these Fall-outs are here to stay, my friend. It's crisp, it's loud, it's excellent, it's the Fall-outs!

*Grant Lawrence*

#### SAMIAN Clammy (N/A)

Whimsical, familiar and catchy emo tunes. Songs about love, pain, girls, relationships and cars. It's not the best, very little effort, but if you like Samian you will like *Clammy*. "Capized" is my favourite track: it's pretty with a punch, so maybe they will be the next Greenday. You know. There are photos on the cover and insert of little boys playing with fire. I guess because little boys are clumsy. Hmnnnn...

*Nancy*

#### KITTENS Doberman (no label)

I listened to one song off of a demo tape of Winnipeg's Kittens not long ago, and it was good. Raw, crashing drums supporting a chunking bass, a drier-than-a-gutter guitar tone, and distorted stereo vocals yelled out a medium-fast track that could best be compared to Helmet. I saw their CD and was excited at the prospect of hearing more. Wouldn't you know it, the first song was very like the one I remembered. And so was the second one. And the third one. And the fourth one. Well, you get the picture.

I've listened to *Doberman* all the way through three or four times now, and it is finally possible to distinguish one tune from the next; however, the lack of variety in song and sound is still the definite weak point in this band's debut CD. Still, few bands come across as aggressive as Kittens, and the lo-fidelity sonic quality accentuates this. Recorded on what sounds like a makeshift 4-track, this release has such a raw sound that you can't help but be taken in by an energy which almost overshadows everything else. Nevertheless, I think the band's efforts are best appreciated by listening to them in small doses. With nine songs over 45 minutes, *Doberman* provides a little too much of the feline for my tastes. It'll be great if, on their next recording, they'll be able to keep my interest for the whole CD.

*Brian Wieser*

#### ALBERTINA WALKER Songs of the Church (Live in Memphis)

(Benson)  
Way before blues shouters such as Koko Taylor or Etta James came on the scene, Albertina Walker was already raising rock-top and shaking church halls in Chicago in the late 40's.

Starting out as a lead female contralto in Robert Anderson's group, Walker formed the Caravans in the fifties and, with the help of James Cleveland and the rest of the Caravans, established a standard of excellence in African-American sanctified music that went on to influence the soul music of Stax and Motown.

*Songs of the Church* is a collection of classic gospel songs and new compositions written in the style of old time church hymns. Walker's alto voice shines on every track, and the signature phrasings that she has perfected over the years are still there. Recording live in Memphis with the accompaniment of O'Landa Draper's Memphis Community Choir, Walker was also joined by ex-Caravans members and current gospel stars Shirley Caesar

and Dorothy Woodwood on a couple of tracks. This reunion brings back some of the glorious moments that they have created almost 40 years ago.

It was unfortunate that I was not there at the concert, but this recording gives me some idea of what it was like.

*Vince Yeh*

#### FASTBACKS Answer the Phone, Dummy (Sub Pop)

This is about the millionth release from Seattle's legendary Fastbacks and, once again, there are no frills or gimmicks. *Answer the Phone, Dummy* is a fairly melodic, upbeat album jam-packed with 15 semi-catchy, happy-ish songs resembling...well, the Fastbacks, but also Young Fresh Fellows and Flop. But don't be misled: Fastbacks are not imitators; rather, they are among the pioneers of the '90's Seattle scene.

But, despite the presence of musical guests from Flop, The Posies, and Mudhoney *Answer the Phone, Dummy* is still a tad on the mediocre side.

*Fred derF*

#### AMERICAN MUSIC CLUB San Francisco (Reprise)

The latest offering from Mark Eitzel and co. is a brilliant one. *San Francisco* continues in a similar vein to their last album, *Mercury*, with the focus clearly on the charismatic Eitzel, whose vocals are as versatile as ever, ranging from a subtle, vulnerable whisper to a powerful vocal presence. Eitzel pours out his heart on genre like the sparse opening track "Fearless", or others such as "The Revolving Door" and "Wish the World Away". The lattermost is the most straightforward pop song on the album but is uncharacteristic of most of the other tracks, which largely possess a sombre, atmospheric feel to them in typical A.M.C. fashion.

Lyrically, Eitzel deals with the L-word (love), but does so creatively and with a witty, twisted sense of humour. One cannot help but be glued to his every word, as in "Can You Help Me" ("All I have to offer you is archeology and Christmas"), and "Cape Canaveral" ("I should trade in my heart for a watch 'cause all I do is watch the numbers slip away"). My lips silently replay the countdown "cause it's too hard to say I always knew that you would leave".

Mark Eitzel is the epitome of suave. It's not difficult to picture an entranced Eitzel with a drink in one hand and a smoke in the other crooning in a dimly lit lounge. *San Francisco* is a thoroughly captivating album and definitely one of the year's best.

*Fred derF*

#### MANNA Sun Simulation (August Project Records)

I'm staring at this slick, well-packaged CD, wracking my brain for the magic adjective to describe Manna's latest endeavour. Unfortunately, most of their effort seems to have gone into the packaging.

The music, though not entirely coma-inducing, is hardly what one would call innovative. Manna have chosen to stick with the tried and tested, and are obviously indebted to a number of musicians from

whom they have borrowed liberally. Sadly, the effect falls somewhat short of interesting. Add to this Manna's insipid and often down-dread offensive lyrics and their seeming inability to sing in tune and the result is...well, best delegated to the "background music" category.

By the way boys, how come the lyrics for "All Blondes Should Be in Porn" are not included with the rest? It's a fine line between tongue-in-cheek and foot-in-mouth. Woops, I guess you missed the mark again.

*N.G.*

#### LODS OF THE UNDERGROUND Keepers of the Funk (Pendulum Records)

Funkyman, Doitall, and DJ Lord Jazz have stuck to their previously successful formula and created a new album very similar to their last one. Fans of *Here Come the Lords* will no doubt love this CD. The beats remain heavy and the lyrics are just as smooth. Tracks such as "Keepers of the Funk", "Neva Faded", and "Frustrated" are particularly fresh. "What I'm After"

mixes in cuts from Redman's "Tonight's Da Night"; many other tracks also borrow cuts from the songs of other artists as well as previous Lord's songs. Such mixes are done well and add to, rather than detract from, the flow of the songs.

One thing which may take away from the success of this album is the fact that almost every song is the same style. While it's a good style, it can get boring after listening to the full CD. Nevertheless, funky hip hop fans will no doubt enjoy it.

*Alistair Savage*

#### SPELL Mississippi (Island)

I'm not sure how I feel about Spell. They could be the next big alternative band, which isn't necessarily a bad thing, but so much of what they're doing seems to feed off other bands' formulae that any success will be largely the result of how Spell concoct their position of post-independent-label band sounds. Foremost in my mind are their similarities to Eric's Trip. They feature bass-drums-guitar (with overbuds)

and primarily male, sometimes female vocals. Damn if Chann Floyd doesn't sound more than just a little like Julie of ET fame. I have no idea if Spell has ever heard Eric's Trip, but there is much on *Mississippi* to suggest that they have. Just compare Spell's "Safe" to Eric's "Follow Me" and you'll know exactly what I'm talking about.

Additional similarities would suggest that they've heard their share of Nirvana. Smashing Pumpkins and (strangely enough) Boston. Listen to "Superstar" and try not to imagine Tom Scholz jumping around a 50 foot hockey arena stage with flashpots going off all around.

Critics aside, I enjoyed listening to Spell. Perhaps they'll be a guilty pleasure one day; for all of its faults, *Mississippi*'s energetic and poppy riff-filled songs are almost enough to make you forget the negative aspects of the not so original Spell.

*Brian Wieser*

VERUCA SALT

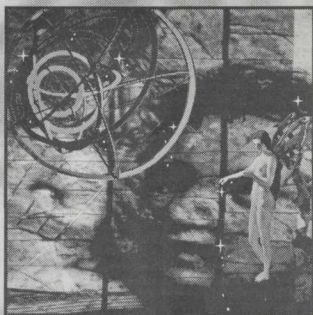
AMERICAN THIGHS

the debut release from this Chicago-based alterna-rock band featuring

"Seether"

• ROBSON ST.  
• WILLOWBROOK SHOPPING CENTRE  
• COQUITLAM CENTRE

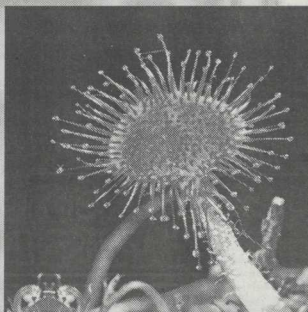
• RICHMOND CENTRE  
• GUILDFORD TOWN CENTRE  
• PARK ROYAL (NORTH MALL)



## DELERIUM

SEMANTIC SPACES

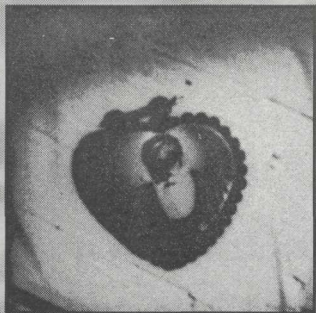
From the prolific minds of Bill Leeb & Rhys Fulber, Semantic Spaces is a musical odyssey through strange lands and alternate realities.



## BRAINBOX

PRIMORDIA

A sensual trip through shifting aural landscapes



## SINGLE GUN THEORY

FLOW, RIVER OF MY SOUL

A gorgeous collage of breathy vocals, layered keyboards, global percussion and exotic samples.



HEAR - IT - NOW  
**MUSIC DIRECT**  
**730-8333**

ZULU HOLIDAY HOURS:  
From Dec 12-23; open till 9pm

# shifting aural landscapes

Netwerk Productions, Box 330 - 1755 Robson St., Vancouver, BC, Canada, V6G 3B7

Tel: 604-654-2929 • FAX: 604-654-1993 • E-mail: Netwerk@mindlink.bc.ca

Netwerk BBS: 604-731-7007 • Tour Dates: DATES@Netwerk.wimsy.com

Connect FAQ: INFO@Netwerk.wimsy.com • Netwerk News: NEWS@Netwerk.wimsy.com

The Catalog: CATALOG@Netwerk.wimsy.com

Mailing List ("Subscribe" in message): Netlist-Request@Netwerk.wimsy.com

12<sup>98</sup>CD  
8<sup>98</sup>CS

**ZULU**  
records  
All Prices in Effect until Dec 31, 1994

### STORE HOURS

|               |              |
|---------------|--------------|
| Mon to Wed    | 10:30 - 7:00 |
| Thurs and Fri | 10:30 - 9:00 |
| Sat           | 9:30 - 6:30  |
| Sun           | 12:00 - 6:00 |

1869 W 4th Ave., Vancouver, BC, V6J 1M4  
CANADA, Tel 604.738.3232





# Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORES



ALSO INCLUDES TRACKS BY:

ARRESTED DEVELOPMENT

GANG STARR

SPEARHEAD

LORDS OF THE UNDERGROUND

LUSCIOUS JACKSON

8<sup>99</sup>  
cass

12<sup>99</sup>  
CD

**SPEARHEAD**

IN CONCERT  
DECEMBER 21  
at RICHARDS ON RICHARDS

**SPEARHEAD - home**

8<sup>99</sup> cass

12<sup>99</sup> CD

ON SALE UNTIL DECEMBER 30th AT 568 SEYMOUR STREET. FOUR FLOORS OF FUN!!  
FIFTH FLOOR - SAM THE INTERACTIVE MAN - COMING IN DECEMBER



## CHARTS

### december 94 LONG VINYL 50

|                         |                                       |                    |
|-------------------------|---------------------------------------|--------------------|
| 1 biff naked            | biff naked                            | plum & a/m         |
| 2 veruca salt           | seether                               | misty fresh/geffen |
| 3 various artists       | rock stars kill                       | kill rock stars    |
| 4 various artists       | dare to be aware                      | von                |
| 5 lil phair             | whip smart                            | matador/atlantic   |
| 6 laurie anderson       | bright red                            | warner             |
| 7 eric's trip           | forever again                         | sub pop            |
| 8 wool                  | box set                               | london             |
| 9 the yasu & mary chain | stoned & dethroned                    | american           |
| 10 various artists      | a far cry                             | 2/2                |
| 11 tristan peltic       | sounds of tristan peltic              | sonic uygen        |
| 12 blues explosion      | orange                                | matador            |
| 13 mighty boutones      | question the answers                  | mercury            |
| 14 daniel johnston      | fun                                   | atlantic           |
| 15 the gloo girls       | attention shoppers                    | celluloid          |
| 16 pansy division       | deflowered                            | lookout            |
| 17 frontline assembly   | alliumium                             | roadrunner         |
| 18 pizzicato five       | made in usa                           | matador            |
| 19 various artists      | 5 rows of teeth                       | merge              |
| 20 seabed               | bakewell                              | sub pop            |
| 21 the cramps           | flame job                             | the medicine label |
| 22 the headcoats        | get hip                               | get hip            |
| 23 mag                  | burning kingdom                       | drag city          |
| 24 body count           | born dead                             | virgin             |
| 25 pepley               | earwig                                | quarterstick       |
| 26 pulp                 | his'n'hers                            | island             |
| 27 the falloutz         | sleep                                 | super electro      |
| 28 iggma                | culturally modified stone nomad music |                    |
| 29 various artists      | elvis mondays                         | kinetic            |
| 30 spell                | mississippi                           | island             |
| 31 rollins              | get in the van(excerpts)              | time Warner        |

|                    |                       |                 |
|--------------------|-----------------------|-----------------|
| 32 the rheotatics  | introducing happiness | sirowarner      |
| 33 skankin' pickle | sing along with...    | dill            |
| 34 puluca twoking  | big brood             | kill rock stars |
| 35 the farbacks    | surver the phone      | sub pop         |
| 36 various artists | yabberjaw             | mannoth         |
| 37 shampoo         | we are shampoo        | emi             |
| 38 lou barlow      | another collection... | mint            |
| 39 various artists | beyond the beach      | upstart         |
| 40 delerium        | semantic spaces       | network         |
| 41 digable planets | oh wonder             | pendulum        |
| 42 blame pascal    | forward               | independent     |
| 43 small factory   | for if you cannot fly | vernon yard     |
| 44 stu pipe band   | do no chara math      | lissor          |
| 45 zeke            | super sound racing    | ifa             |
| 46 adam west       | brunswick hotel       | sabre toque     |
| 47 palace bros.    | palace                | drag city       |
| 48 artifacts       | c'mon wit da git down | deceptive       |
| 49 bad religion    | stronger than fiction | atlantic        |
| 50 thrill squid    | it's party time       | ape no killape  |

### december 94 SHORT VINYL 35

|                             |                            |                     |
|-----------------------------|----------------------------|---------------------|
| 1 jale                      | promise ep                 | sub pop             |
| 2 team dresch               | love confessions 7"        | kill rock stars     |
| 3 bunnygrunt                | standing hampton 7"        | no life             |
| 4 pest 5000                 | patti christ superstar 7"  | derivative          |
| 5 mukiteo fairies           | special rites 7"           | kill rock stars     |
| 6 phranc                    | billdapper swagger 7"      | kill rock stars     |
| 7 superchunk                | driveway to driveway ep    | merge               |
| 8 gob                       | gob ep                     | positive            |
| 9 broken girl               | dogg love part ii 7"       | sappy               |
| 10 boycott                  | greed 7"                   | trench              |
| 11 elastica                 | stutter 7"                 | subpop              |
| 12 trau                     | 4 song demo                | independent         |
| 13 the blow pops            | american beauties 7"       | get hip             |
| 14 the peeches              | cup of glory 7"            | kill rock stars     |
| 15 the parkades             | attack me 7"               | rototex             |
| 16 kittywinder              | wishing well 7"            | zero hour           |
| 17 spiboy                   | ai cuervo es mio 7"        | allied              |
| 18 pansy division           | jack a off 7"              | lookout             |
| 19 huave rancheros          | rockin' in the henhouse 7" | one loader          |
| 20 moonsocket               | moonsocket 7"              | sappy               |
| 21 azalia swell             | i was wondering 7"         | candy floss         |
| 22 the spider babies        | hey baby 7"                | haunted house       |
| 23 cove                     | cov island 7"              | amphetamine reptile |
| 24 slow loris               | palentine 7"               | derivative          |
| 25 poole                    | tangle up 7"               | spinart             |
| 26 various artists          | youth on fire 7"           | candy-ass           |
| 27 swap zombies             | hamburger the world 7"     | chem sound          |
| 28 motocard                 | the buddha 7"              | blast-o-platter     |
| 29 brian jonestown massacre | hide&seek 7"               | tangible            |
| 30 various artists          | split singles club 7"      | contrast            |
| 31 duochrome                | process blue 7"            | dada                |
| 32 the nodes                | empty head 7"              | get hip             |
| 33 shutdown                 | sheltered homes 7"         | pot'l ashtrey       |
| 34 pill box 7"              | pill box 7"                | get hip             |
| 35 black kronstadt          | crimes of capital 7"       | independent         |

### december 94 INDIE HOME JOBS

|                      |                                    |
|----------------------|------------------------------------|
| 1 the mysterious     | inferno                            |
| 2 kid champion       | luminites                          |
| 3 squeaky            | not all daisies                    |
| 4 wandering lacy     | surly                              |
| 5 wheat chiefs       | everything                         |
| 6 gaze               | see monkeys die                    |
| 7 uneven steps       | empty pined glass of three         |
| 8 groverfur          | i like you                         |
| 9 paisley suitcase   | aunt genes                         |
| 10 triple joy        | easy                               |
| 11 the real mckenzie | scots who ha'e                     |
| 12 good horsey       | how cowedl bestable ruined my life |
| 13 ten days late     | getaway                            |
| 14 insult to injury  | backlash                           |
| 15 tickle trunk      | no means no                        |
| 16 flowergrove       | burning                            |
| 17 meet daisy        | eliot's shape                      |
| 18 lashback          | big dump                           |
| 19 tiger beat        | one dozen happy days               |
| 20 spiritual heroine | can't find it                      |

### H O M E B A S S

|                    |                   |             |
|--------------------|-------------------|-------------|
| 1 technobad        | jetset            | mokum       |
| 2 sons of da noize | jungle hop ep     | kickin'     |
| 3 gto              | data trax vol. 2  | react       |
| 4 various artists  | technobad 3       | react       |
| 5 vanguard         | skunk ep          | seatez      |
| 6 anosis           | the anosis ep     | diffusion   |
| 7 basic gravity    | rayah remixes     | rising high |
| 8 acid abeyance    | the remix project | important   |
| 9 brain cycl       | mind darts        | hathouse    |
| 10 flammable       | steppin...        | hard hands  |

### HIP-HOP 12" VINYL

|                        |                            |            |
|------------------------|----------------------------|------------|
| 1 black moon           | back em down (remix)       | wreck      |
| 2 brand nobian         | love is bond               | elekra     |
| 3 the notorious b.i.g. | yalay                      | bed boy    |
| 4 beatnuts             | hit me with that           | relativity |
| 5 5 one 6              | mystic microfon            | american   |
| 6 digable planets      | 9th wonder                 | pendulum   |
| 7 common sense         | i used to love h.a.r.      | relativity |
| 8 Keith murray         | the most beautifulst thing | give       |
| 9 artifacts            | c'mon wit da get down      | big beat   |
| 10 shyheim             | one's 4 the money/get down | virgin     |

## FREE PIERCINGS

WITH A JEWELLERY PURCHASE  
YOU RECEIVE A FREE PIERCING BY  
CANADA'S MOST EXPERIENCED PIERCERS

**MACK'S LEATHERS**  
1043 GRANVILLE ST.  
688-6225 OPEN SEVEN DAYS

## THE EXPERIENCED PIERCERS

## VAGRANT'S RELEASED!



### NEW RELEASES!

BY  
**BLUE FACES**

### & ANGELSPIT



AVAILABLE THROUGH;

VAGRANT RECORDS™  
5512 UNIVERSITY WAY N.E.  
SEATTLE WA. 98105  
(206) 525-0628

ALSO AVAILABLE ARE; THE SURREALISTS "WHERE'S DADA?" 12"  
E.P.\$4.50; & "EYE OF THE NEEDLE" COMPILATION C.D. \$11.00  
All orders are Pre-paid in U.S. dollars plus \$3 for shipping







**MON 28 CTR 101.9 FM PRESENTS GEEK LOVE (ALTERNATIVE ROCK, INDUSTRIAL, DANCE, AND OTHER FREAKS OF NATURE) AT THE PIT PUB (NO COVER).** Grills with Guitars, Linda Kiddier, Sandy Scofield, Sue Leonard, Megan Metcalfe, Diane Roberts trio at the Railway Club. Wits End, Breathe Underwater at the Town Pump. Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish. "Dear God at Richards on Richards...Bobby Parker at the Yale..."

**TUE 29 CTR 101.9 FM PRESENTS SHINDIG SEMI-FINALS ROUND TWO FEATURING GROUVERFUR, THE PABLO ANIMOS AND ORBIT IN BLOOM AT THE RAILWAY CLUB.** Let's Go Bowling at the Town Pump. Monster Voodoo Machine, Soulstorm, Minority at the Starfish Room. Katei King at the Railway Club. Pie Tryin', the Botniks, Face of Fear at Hungry Eye. Bobby Parker at the Yale. Orson Welles is Dead evening of radio serials at the Talking Stick Gallery & Cafe (8pm)...

**WED 30 Jesus Lizard, Pegboy, Kepone at the Commodore CANCELLED.** Lost Dakotas at the Railway Club. Not Now Natusha, Dist Radio, Green Room at the Hungry Eye. Middlesex, Tidlo's Lunchbox, The Flu at the Town Pump. The Crazy live acid jazz at the End Cafe. Wonderland w/DJs Lace & Little T at MaKs. Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room. Suck w/DJ Czech at Luvafair. Rick Taylor at the Yale. DISCORDER Bowling Night...Frankenstein the Panto at the Surrey Arts Centre Theatre (7:30pm) wed-sat until Dec 10

**THU 1 SUBSONIC THURSDAY FEATURING DAYTONA AND S.F. ENVELOPE AT THE PIT PUB (NO COVER).** Nefest Christmas Party featuring dogs, 12 Eyes, Niwotia, and the Funk Busters at the Starfish Room. Lost Dakotas at the Railway Club. Tribute to Red Lane at the Malcolm Lowry Room. The Watchmen, Zen Bungalow at the Town Pump. Kirsten Nash at Richards on Richards. Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone. It Could Happen To You (7pm) & Clear and Present Danger (9pm) at UBC SUBTHEATRE...

**FRIDAY 2 The Smalls, SOL, and Medicine Hat at the Starfish Room.** Pure Velour at the Railway Club. Seal and Des'ree at the Commodore...The Watchmen, Zen Bungalow at the Town Pump. Knock Down Ginger at the Malcolm Lowry Room. Crankshaft, the Daisy Chain at the Hungry Eye. Speckled Jim at the Vancouver Press Club. Caligula at the Plaza. It Could Happen To You (7pm) & Clear and Present Danger (9pm) at UBC SUB THEATRE...

**SAT 3 Jale w/Zumpano & guests at the Starfish Room.** Pure Velour at the Railway Club. Orquesta B.C. Salsa, Orquesta Tropicana, Orquesta Vancouver at the Commodore...The Watchmen, Zen Bungalow at the Town Pump...Hazel Moles, Spiritual Heroine at the Malcolm Lowry Room...Yellowbilly, the Immigrants at the Hungry Eye...D.O.A., Ponyboy, TBA at the New York Theatre, benefit for D.E.Y.A.S. Speckled Jim at the Vancouver Press Club. Another Night of Dyke Culture w/Monica Grant, Tracy Riley, the Incognito Cloggers at the Heritage Hall. Trooper at Breakers...Caligula at the Plaza. Bad Religion, Supersuckers, Samiam at the Moore Theatre (Seattle).

**SUN 4 Dada at the Town Pump.** Joelle Rabu at the V.E.C.C. benefit for Flamed Parenthood Association. Not much happening; so snowboarding.

**MON 5 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER).** 5th Business at the Railway Club. Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Bad Religion, Supersuckers & Samiam at the Commodore (ALL AGES). E-FM rave radio (private) late night on 102.7 fm...

**TUE 6 CTR 101.9 FM PRESENTS SHINDIG SEMI-FINALS ROUND THREE FEATURING MEOW, THE INSIPIDS, MUSCLE BITCHES AT THE RAILWAY CLUB.** Bad Religion, Supersuckers & Samiam at the Commodore...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

**WED 7 Tracy Riley at the Railway Club.** Dead Crony, Black Dogs of Depression, Skizoid at the Hungry Eye. The Craze at the End Cafe. Wonderland w/DJs Lace & Little T at MaKs. Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room. Suck w/DJ Czech at Luvafair. The Wild Strawberries at Dick's on Dicks. We're going twotin'...

**THU 8 SUBSONIC THURSDAY with NO FUN'S SPECIAL HOLIDAY SHOW AT THE PIT PUB (NO COVER).** Swank & guests at the Railway Club. Citizen Kane, Enforcer and Reality Gang at the Starfish Room. D-shi, Spanish Fly w/ Draining Faces at the Town Pump. Lorena McKenna, the Q.E.T., the Q.E.T., Ford Pier Presents & Tom Wayman Bow Launch at the Malcolm Lowry Room. CeCe Peniston at MaKs. Isn't it Romantic at the Norman Rothstein Theatre...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

**FRIDAY 9 Gob w/Spinach (from Sacramento) & 12 Eyes at the Anza Club.** Ecotone Club, DDT, the Other White Male & Slugs at the New York Theatre (ALL AGES). Back Alley John at the Railway

Club...Perfume Tree at the Starfish Room. Ginger at the Town Pump. Nightnoise at the W.I.S.E. Hall CANCELLED. The Wingnuts at the Malcolm Lowry Room. S.O.L. Wash Blugreen, Darkest of the Hillside Thickets at the Hungry Eye. Kashin w/Lennie Gallard and Ron Hynes at the Vogue Theatre. Jimmy Roy & Ray Condo at the Vancouver Press Club. Cotton Patch Gospel at the Pacific Theatre (until the 30th)...

**SAT 10 Die 116 (ex-Bum & Roshach-members), Metro Schifer (ex-411, End Point), and Strain at Crosstown Traffic (ALL AGES).** Flop, Velvet Crush, Smashing Orange at the Starfish Room. Back Alley John at the Railway Club. Ginger at the Town Pump (3-300) ALL AGES. 5-40 Pure at the Commodore. No Fun X-mas show at the Malcolm Lowry Room. Kate Lovers Cole at the Glass Slipper. The Huron Crocod food bank benefit w/Valdy, Shari Ulrich, Renae Morrisae, Straight from the Kitchen, the Blue Shadows, Bill Henderson, Tammy Fassaert at the Vogue Theatre. Jimmy Roy & Ray Condo at Vancouver Press Club. Isn't it Romantic at the Norman Rothstein Theatre...Caligula at the Plaza Theatre...

**SUN 11 The Many at the Hungry Eye.** Youth Bizzard & 7 Seconds at the Town Pump. Isn't it Romantic at the Norman Rothstein Theatre...

**MON 12 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER).** Diamanda Galas & John Paul Jones at the Commodore CANCELLED. David Graff w/ Shari Ulrich, Rick Steinger & John Gogo at the Railway Club. Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Isn't it Romantic at the Norman Rothstein Theatre...The Craze at Automotive...

**TUE 13 Lonesome Canadians at the Railway Club.** Tony Bennett at the Orpheum...

**WED 14 Bay City Rollers at the Commodore.** Sandy Scofield Band & Marjorie Cardwell at the Railway Club. The Craze at the End Cafe. Wonderland w/DJs Lace & Little T at MaKs. Paula Cole (Early Show) & Vinyl w/DJs T-Bone & Dickey Doo ("Late Show") at the Starfish Room. Suck w/DJ Czech at Luvafair. Sugar at the Moore Theatre (Seattle)...Sean, are the shirts ready yet...

**THU 15 SUBSONIC THURSDAY - LIVE BANDS AT THE PIT PUB (NO COVER).** Sugar, Magnapop at the Commodore. Jimmy Roy & Hillbilly Boys at the Railway Club. Sandy Scofield at the Malcolm Lowry Room. Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone. Mudhoney at the Backstage (Ballard, WA)...

**FRIDAY 16 CTR 101.9 FM PRESENTS SHINDIG FINALS AT THE STARFISH ROOM.** Dear God at the Railway Club. Gob, Spinach, 12 Eyes at the ANZA Club. Caligula at the Plaza. © at the Malcolm Lowry Room. The Spins at the Backstage (Ballard, WA). Mudhoney at the King Performance Center (Seattle)...

**SAT 17 Pussycat presents music and good cheer at 74 W. Cordova St. (7pm) (ALL AGES).** Dear God at the Railway Club. Fear of Drinking at the W.I.S.E. Hall. Zolty Cracker & Box Lunch at the Malcolm Lowry Room. Another White Male, Fine Tooth Comb at the Hungry Eye...The Rolling Stones, the Spin Doctors at BC Place - if you don't have six tough shit boyes! Caligula at the Plaza Theatre...

**SUN 18 The Rolling Stones, the Spin Doctors at BC Place.** Your gig/leave here - FOR FREE, see info at bottom corner of page...

**MON 19 CTR 101.9 FM PRESENTS GEEK LOVE AT THE PIT PUB (NO COVER).** Knock Down Ginger at the Railway Club. Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish...Sheryl Crow at the Commodore...Danzig at the Seattle Center Arena...

**TUE 20 Grills with Guitars at the Railway Club.** Pit Pub Closes until Jan.3...

**WED 21 Spearhead (Michael Franti from Disposable Heroes of Hipocrisy) at Richards on Richards.** J Knutsen & band at the Railway Club. The Craze at the End Cafe. Wonderland w/DJs Lace & Little T at MaKs. Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room. Suck w/DJ Czech at Luvafair. DISCORDER January issue hits the streets and we celebrate by...bowing!!!

**THU 22 Spirit of Christmas at the Railway Club.** Moist & hHead at the Commodore (ALL AGES). Soul Crib at the Malcolm Lowry Room. Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...Oh shit, time to start Christmas shopping...

**FRIDAY 23 The Paperboys at the Railway Club.** Moist and hHead at the Commodore...The Flu & the Road at the Malcolm Lowry Room. Freeway Persuasion, Morris Minor, This Side Up at the Hungry Eye. Caligula at the Plaza Theatre...Terror of Tiny Town w/guests at the Starfish Room...

**SAT 24 Bughouse Five at the Railway Club...Plaza Theatre Closed**

**SUN 25 Ho ho ho...Nussins' happenin, maybe have a bath?**

**MON 26 Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish... Bughouse Five at the Railway Club...The Craze at the Automotive...**

**TUE 27 Veda Hille and her band at the Railway Club...**

**WED 28 Flush (fanzing 10th-issu anniversary w/Ten Days Late, M. Blanket & guests at the Southwall) (ALL AGES).** Veda Hille and her band at the Railway Club...The Craze at the End Cafe...Wonderland w/DJs Lace & Little T at MaKs. Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room. Suck w/DJ Czech at Luvafair. Last bowling night 07:4...

**THU 29 Jazzman Devils at the Railway Club.** The Beauticians at the Malcolm Lowry Room...Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone...

**FRIDAY 30 Jazzman Devils at the Railway Club.** Circus In Flames at the Malcolm Lowry Room...Waiting For God at the Hungry Eye...Caligula at the Plaza Theatre...

**SAT 31 New Years Eve Bash w/The Real McKenzie's at the Railway Club.** DDT at the Hungry Eye. Wallstreet at Breakers...The Rocky Horror Picture Show at the Plaza Theatre...

**SUN 1 stay in and teach yourself to knit...**

**MON 2 B.B. King at the Orpheum Theatre...**

**VENUES**

|                                |                                     |                |
|--------------------------------|-------------------------------------|----------------|
| Alma Street Cafe               | 2585 Alma (at Broadway)             | 222 2244       |
| Anza Club                      | 3 W 8th (Mount Pleasant)            | 874 7128       |
| Arts Hall                      |                                     | 684 2787       |
| @ Gallery                      | 118 W Hastings (downtown)           | 486 8009       |
| Backstage Lounge               | 1585 Johnson (Granville Island)     | 487 1354       |
| Cafe Deus Solis                | 2048 Commercial (the Drive)         | 254 1195       |
| Cafe Venus                     | 3017 E Broadway (Mount Pleasant)    | 873 1351       |
| Carpier Theatre                | 965 Granville (Granville Mall)      | 683 6199       |
| Cellarists                     | 1022 David (West End)               | 689 3380       |
| CNMA                           | 999 Centre St. (downtown)           | 682 4029       |
| Commodore Ballroom             | 878 Granville (Granville Mall)      | 681 7838       |
| Crossroads Theatre             | 314 W Hastings (downtown)           | 683 2001       |
| Dennis Place Cinema            | 180 Denison (West End)              | 682 0002       |
| Disturbia Coffee               | 1835 Mainland (Yaletown)            | 689 9926       |
| Fishkill Arts Centre           | 200 E Cordova (at Main)             | 682 1341       |
| Food Not Bombs                 | 1000 Denison (West End)             | 255 2466       |
| Glacier Street                 | 2714 Prince Edward (Mount Pleasant) | 877 0066       |
| Grove                          | 1245 Richards (downtown)            | 686 2648       |
| Hastings Community Centre      | 2090 E Hastings (East Van)          | 255 2466       |
| Hemp B.C.                      | 324 W Hastings (downtown)           | 681 4620       |
| Hollywood Theatre              | 3123 W Broadway (Kitsilano)         | 738 3211       |
| Hungry Eye                     | 23 W Cordova (Gastown)              | 686 5361       |
| Korner's Pub                   | Gate 4 (UBC)                        | 822 0999       |
| La Queen                       | 1151 Commercial Drive (the Drive)   | 251 6626       |
| Lo-Lo-Fair                     | 1275 Seymour (downtown)             | 682 3288       |
| Lux Theatre                    | 87 E Hastings (downtown)            | 682 5485       |
| Malcolm Lowry Room             | 4125 E Hastings (Strasburg)         | 682 9163       |
| Maximum Blues Pub              | 1176 Granville (downtown)           | 688 8701       |
| Odyssey                        | 1251 Howe (West End)                | 689 5256       |
| Old American                   | 928 Main (downtown)                 | 682 3291       |
| Orpheum Theatre                | Smith & Seymour (downtown)          | 665 0805       |
| Pacific Cinematheque           | 1131 Howe (downtown)                | 731 3456       |
| Paradise Cinema                | 919 Granville (Granville Mall)      | 681 6812       |
| Party Theatre                  | 3448 Cambie (South Vancouver)       | 676 2474       |
| Pied Pipers Pub                | 630 W Hastings (downtown)           | 682 3231       |
| Pit Pub                        | 300 Broadway (at Richards) (UBC)    | 682 6273       |
| Playability                    | 317 W Hastings (downtown)           | 682 4760       |
| Plaza Theatre                  | 681 Granville (Granville Mall)      | 686 0780       |
| Punk Listing                   |                                     | 684 4PTXN      |
| Railway Club                   | 579 Dunsmuir (downtown)             | 681 1625       |
| Richards on Richards           | 3131 Arbutus (at Kildareton)        | 738 6311       |
| Rosman Hall                    | 680 Campbell (Chinatown)            | 674 6280       |
| Shaggy House                   | 818 Richards (downtown)             | 688 2923       |
| Southwall                      | 25x1 & Lonsdale (North Van)         | 980 3920       |
| Speedy O'Toole Fairway         | (Belleville)                        | (266) 774 1539 |
| Starfish Room                  | 1855 Homer (downtown)               | 682 4171       |
| Starlight Cinema               | 935 Denison (West End)              | 689 0894       |
| Station Street Arts Centre     | 948 Station (downtown)              | 688 3312       |
| Stn Tavern                     | 1226 Stave (Belleville)             | (266) 774 1809 |
| Town Pump                      | at Water Street (Gastown)           | 683 6695       |
| Twilight Zone                  | 7 Alexander (Gastown)               | 682 8550       |
| UBC SUBTHEATRE (UBC)           |                                     | 682 4007       |
| UBC Grad Centre                | Gate 4 (UBC)                        | 822 0999       |
| Vancouver East Cultural Centre | 1895 Venables                       | 254 9878       |
| Vancouver Folk Song Society    | 1090 W 76th                         | 526 2804       |
| Vancouver International Centre | 1000 Seymour (downtown)             | 689 4442       |
| Vancouver Press Club           | 2275 Granville                      | 738 7015       |
| Varsity Theatre                | 425 W 10th Avenue (Point Grey)      | 222 2235       |
| Vista Theatre                  | 1942 Columbia (Gastown)             | 682 6273       |
| Wagon Theatre                  | 918 Granville (Granville Mall)      | 257 6285       |
| Waterfront Theatre             | 1405 Anderson (Granville Is.)       | 682 6261       |
| W.I.S.E. Hall                  | 4585 Columbia (Gastown)             | 254 5852       |
| Yale Blues Pub                 | 1300 Granville (downtown)           | 681 9253       |

**SUBMISSIONS FOR DATEBOOK ARE FREE! PLEASE FAX YOUR LISTINGS FOR THE JANUARY ISSUE. ATTENTION "DISCORDER DATEBOOK" AT 822 9364, BY THE PRINT DEADLINE, DECEMBER 7.**



# MEDINA

Get Down Here  
And Get Dressed Up  
Like A Christmas Dinner  
Turkey

MEDINA  
FUNKY THREADS FOR HUMANOIDS



1822 WEST 4th. Ave.  
4th & BURRARD



732-0245

# Zulu records

1869 W 4th Ave.,  
Vancouver, BC  
V6J 1M4  
CANADA  
tel 604.738.3232

## STORE HOURS

Mon to Wed 10:30 - 7:00  
Thurs and Fri 10:30 - 9:00  
Sat 9:30 - 6:30  
Sun 12:00 - 6:00

OPEN UNTIL 9PM DECEMBER 12 - 23



Zulu Records would like to apologize for the recent cold snap.  
It can only be the result this huge pile of

## unbelievably cool new import and domestic releases

that we've been bringing in.

### Lida Husik & Hannah Beaumont

#### • Evening at the Grange

Positioned on a continuum with Frapp & Eno's Heavenly Music Corp, Lida Husik & Hannah Beaumont approach ambient landscapes with a stripped down grace & beauty. For fans of Husik's Shimmy Disc outings, *Evening at the Grange* homes in her pen tentacles within a warm & textured canvas of absorbed delight.

• EP 10.98

### Palace Songs

#### • Hope

Every bit as much with the sinner as with the saint, as much with the newborn glory as with the dying lights, equal with sorrow as with gleaming joy. When one walks alone, the Palace Brothers with their songbooks of reverence & despair, blend both the lost & the Hope evenly

• EP 10.98

### Good Horsey

#### • Kazue

Kazue captures the always interesting & sometimes somberly beautiful work of Vancouver's Good Horsey. Their jazzy indie pop style is approached with a casual bohemian artistry, & easy self-conscious intentionality careful deliberateness. A great collection of songs made by a nice bunch of people. Better buy it.

• 12.98

### Various Artists

#### • Periscope

Following after Pat Maley/YoYo Studios comp *Juke & Thum*, Periscope continues the tradition of exposing some of the brightest pop-rock in the universe. Use this periscope to take a closer look at hot new wonders like Tattletale, Team Dresch, & The Crabs. Oh yeah, it's got Beck & Cub too!

• 16.98

### The Loud Family

#### • The Tape of Only Linda

Creatively arranged pop hooks, driving rock beats, & even a song with a dance beat & a drum machine. Enough? There's more! Production by guitar-pop god Mitch Easter & special appearance by The Posies' Ken Stringfellow ought to convince you this is one family you definitely want to join.

• 16.98

### Love Battery

#### • Nehru Jacket

Love Battery are Seattle-lites that got skipped in the grunge-inspiring mad dash to sign anything from the Pacific Northwest. Finally on a major label, they're stepping up to the plate for a shot at mass appeal. The new single offers a finely-crafted, 60's-influenced pop sound that may let them take their place alongside such hometown heroes as The Screaming Trees, Mudhoney, & Pearl Jam even.

• EP 9.98

### Various Artists

#### • Why Pop Stars Can't Dance

When *Slumberland* asks rhetorically *Why Pop Stars Can't Dance* they are posing the question "what is pop music?" With the contents of their latest comp, they close in on the issue with prime sonic examples. Pop music is what you'll find on this disc, exemplified by dream pop greats Stereolab, Lorelei Rocketship, Boyracer, & Jane-Pow. Ultimately pop music is best seen as a matter of intuitive enjoyment.

• 16.98

### Various Artists

#### • Wakefield: A Teenbeat Sampler

A long time ago, a music geek named Mark Robinson started a band (Unrest) & a record label (Teenbeat). Well, Unrest is gone now, but Teenbeat isn't. It's still putting out some of the finest indie music around, & this compilation has it all. From the sonic pop of Versus, to the mod-guitar stylings of Gaster Del Sol. It also includes Mark's new band Air Miami. We know it'll turn you on — especially at this low, low price.

• 8.98

### Guided By Voices

#### • I Am Not a Scientist

You've probably heard all these guys by now — how they've toiled for years in obscurity, how their last lp, *Bee Thousand*, changed millions of lives. Well they're back again with a four-song ep containing three unreleased tracks. Let your inner voice guide you to this release today.

• EP 8.98



## We've got your christmas music needs covered like a blanket of fresh snow on a moonlit mountain

| artist               | title                                      | cd     | cass   |
|----------------------|--------------------------------------------|--------|--------|
| Booker T & The MGs   | In the Christmas Spirit                    | 14.98  | 9.98*  |
| James Brown          | Santa's Got a Brand New Bag                | 17.98  | 11.98* |
| Stompin' Tom Connors | Merry Christmas                            | 14.98  | 8.98   |
| Ella Fitzgerald      | Wishing You a Swingin' Christmas           | 14.98  | 8.98   |
| Peggy Lee            | Christmas Carousel                         | 15.98  |        |
| Dean Martin          | Season's Greetings                         | 8.98   |        |
| Mojo Nixon           | Happy Holidays                             | 17.98* |        |
| Rock Owens           | Christmas With...                          | 15.98* |        |
| Partridge Family     | Christmas Carol                            | 17.98* | 11.98* |
| Bobby Sherman        | Christmas Album                            | 15.98* | 9.98*  |
| Phil Spector         | Phil Spector's Christmas Album             | 17.98  | 11.98  |
| The Ventures         | Christmas Album                            | 15.98* | 9.98*  |
| Jackie Wilson        | Merry Christmas                            | 14.98  |        |
| Various              | Alligator Stamp Vol 4 (Cajun Christmas)    | 17.98  |        |
| Various              | Billboard's Greatest R&B Christmas         | 14.98  |        |
| Various              | Blue Yule                                  | 14.98  | 11.98* |
| Various              | Bommed Out Christmas                       | 14.98  | 11.98* |
| Various              | Cool Yule                                  | 17.98* |        |
| Various              | Danceshall Christmas (reggae)              | 17.98* |        |
| Various              | Dr. Demento's Greatest Christmas Novelties | 17.98* | 11.98* |
| Various              | Have Yourself a Jazzy Little Christmas     | 14.98  | 8.98   |
| Various              | Hillbilly Holiday                          | 17.98* | 11.98* |
| Various              | Hipster's Holiday                          | 17.98* | 11.98* |
| Various              | Looney Tunes Christmas                     | 16.98  | 9.98   |
| Various              | Reggae Christmas (Ras/Attic)               | 14.98  | 8.98   |
| Various              | Reggae Christmas (Profile)                 | 17.98* | 11.98* |
| Various              | Santa Claus Blues                          | 17.98* |        |
| Various              | Soul Christmas                             | 17.98  | 11.98  |
| Various              | Yule Struttin' (Blue Note Christmas)       | 14.98  | 11.98* |

\* indicates an import release

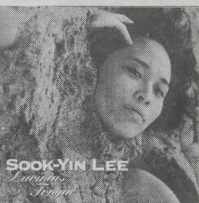


Out now on Zulu Records - the label

## SOOK-YIN LEE

### Lavinia's Tongue

The solo debut from the lead singer of Bob's Your Uncle is full of sonic surprises & whimsical interludes, from the playful melodies of *The Hair Song* & *Me and Mary-Jane*, to the achingly beautiful *Lullaby* and *I Think of You*. With performances on everything from the traditional jazz format of guitar, upright bass & drums, to such unusual instruments as chun kuan, tube whistles, potato pipe, bass clarinet, accordion, & baby rattle, the songwriting on this album swings wildly from exotic to seriously brilliant.



### Zulu Live

## Perfume tree

with special guests

Starfish Room • Friday, December 9  
tix \$5 advance / \$7 door

all sale prices in effect until december 31, 1994. after that, we'll have a whole new batch of specially priced stuff, it just never seems to end! have a happy xmas.